

E S S A Y S

ON

P H Y S I O G N O M Y.

VOL. II. PART II.

CONTENTS OF VOLUME II. PART II.

	PAGE
XII. FRAGMENT. Of the art of portrait painting - -	239
Infant artist measuring a bust - -	246
ADDITION. Gradation of decisions, according to the different merits of a portrait - -	247
XIII. FRAGMENT. Portraits - -	250
A. Winkelmann - -	ib.
B. Mengs - -	252
C. — (Lebec) - -	253
D. C. A. R. d. S. Wr. (duke of Weymar) - -	254
Same subject, filhouette - -	255
E. Ditto ditto, a front view - -	256
F. W....r (Woher) - -	257
G. K—— (Kauffmann) - -	258
H. Malvieu - -	259
I. Quesnoy - -	260
K. Hartmann - -	261
L. Sir Thomas More - -	262
M. Count Stadion - -	264
N. Portrait not known - -	269
O. - -	270
P. - -	271
Q. - -	272
R. - -	273
S. (Breitinger) - -	274
T. - -	275
V. (Bentivoglio) - -	276
X. - -	277
Y. The	

CONTENTS OF VOLUME II. PART II.

	PAGE
Y. The duke d'Urbino - - - -	278
Z. Monk, after Raphael (Duns Scotus) - -	279
AA. Henry Fuseli - - - - -	280
ADDITIONS. BB. - - - - -	282
A. Brutus - - - - -	ib.
B. Mary the sister of Martha - - -	283
C. St. John - - - - -	284
D. Satan - - - - -	285
E. The death of Abel - - - - -	286
F. The magician Balaam - - - - -	287
G. Group; the horrible and pathetic, a real scene -	288
H. Witch of Endor—below is the image of Calmness and Wisdom - - - - -	289
I. Four faces, the idea taken from Dante's hell -	290
K. Salome - - - - -	291
L. Patriarch bestowing his benediction - -	292
M. Head of Christ - - - - -	293
N. Knight, who has just assassinated his mistress -	294
O. Copy after Raphael, from memory - -	295
These last fourteen all after Fuseli.	
XIV. FRAGMENT. Of the homogeneity of all the individuals of the human species - - - - -	297
ADDITIONS. A. Portrait vignette - - - - -	306
B. Ditto ditto - - - - -	307
C. Cicero ditto - - - - -	308
D. Gribeldon, the painting fairy, vignette - -	309
E. A homogeneous face ditto - - - - -	310
F. Portrait of the son of Lavater's shoemaker, vignette	311
G. Ditto ditto - - - - -	312
H. Ditto ditto - - - - -	313
I. Ditto with false nose ditto - - - - -	314
K. Catharine II. empress of Russia, vignette -	315
L. Female portrait (Martha Heffs) ditto - -	316
M. Ditto (ditto, outline) ditto - - - - -	317
N. Ditto of Franklin ditto - - - - -	318
O. Ditto of Sir Richard Steele ditto - -	319
P. Portraits after Van Dyk - - - - -	320
Q. Ditto ditto - - - - -	322

XV. FRAGMENT.

CONTENTS OF VOLUME II. PART II.

	PAGE
XV. FRAGMENT. Raphael—Introduction - - -	324
A. Female, after Raphael - - -	326
B. Ditto, from the Heliodorus of ditto -	327
Duplicate, and head after Guido, vignette -	ib.
C. The affliction of a good man, after Raphael -	328
Sorrow without fortitude, vignette -	ib.
D. Female, after Raphael - - -	329
Three faces—vignette by an inferior pencil -	ib.
E. Head of an Angel, after Raphael - - -	330
F. Greek head after ditto - - -	331
G. Female ditto and hand ditto - - -	332
H. Head of an Apostle ditto - - -	333
I. Ditto of the Virgin ditto vignette - -	334
K. Ditto of Joseph ditto ditto - - -	335
L. Infant ditto of Christ ditto ditto - -	336
M. Ditto St. John ditto ditto - - -	337
N. Elizabeth, mother of St. John ditto ditto -	338
O. St. John Baptist ditto ditto - - -	339
P. Virgin and Child ditto - - -	340
Q. Clemency ditto - - -	341
R. A prophet of the highest rank, and young figures, after Raphael, vignette - - -	342
S. Five figures from the sacrament of ditto, vignette	344
T. Five more from the same ditto	346
Boy from the school of Athens ditto ditto	347
V. Nine more from the sacrament ditto ditto	348
X. Female, attention mixed with astonishment, ditto ditto	349
Y. Miraculous draught of fishes ditto ditto	350
Z. Last supper ditto ditto	352
St. John, after Holbein - ditto	354
AA. Christ transfigured, after Raphael - -	355
Ditto appearing to the women, vignette -	ib.
BB. Conclusion. Portrait of Raphael - -	356
Four heads, outline, vignette - - -	360
XVI. FRAGMENT. Of the ideal beauty of the ancients - -	362
Of beautiful nature and its imitation - -	ib.
ADDITIONS. A. Of the Apollo of the Vatican - - -	372
B. Silhouette of Apollo - - -	376
C. Apollo	

CONTENTS OF VOLUME II. PART II.

	PAGE
C. Apollo - - - - -	377
D. Of the conformation of the Greeks (a quotation from Winkelmann) - - -	378
E. Three Greek profiles, after Cozens - - -	380
F. (Supposed caricature of Venus) - - -	382
Duplicate of ditto, from the statue - - -	ib.
G. Three profiles, (supposed Castor and Pollux, and Appollonius) - - - -	383
H. Three Greek heads - - - -	384
I. Two ditto, outline - - - -	386
Beautiful male figure (lax meditation) - - -	388
XVII. FRAGMENT. Of the study of Physiognomy, Sect. I. - - -	389
Geometrical figures for determining the principal forms of the face. - - - -	395
Sect. II. - - - -	416
List of engraved portraits - - - -	433
XVIII. FRAGMENT. Detached remarks - - - -	441

FRAGMENT TWELFTH.

OF THE ART OF PORTRAIT PAINTING.

Portrait painting is the most natural, the most noble, and the most useful of all the Arts—it is at the same time the most difficult, however easy it may appear, and ought to be.

Love was the inventor of this divine art. Without love it is reduced to nothing—and yet where are the lovers who study it?

The greatest part of our Work, and of the Science which it teaches, being founded on this art, it is proper to say a few words respecting it as we proceed.

But this can only be in a cursory manner; for this subject, treated at full length, would alone furnish a very voluminous Work, equally new and interesting. For the honour of humanity and of the Art, such a Work will, I hope, one day appear.

But it is not from a Painter I expect it, let his ability be ever so great. It belongs to the Physionomist to engage in this undertaking; but he must be a judicious Physionomist, a man of taste and an Observer, and, together with this, the friend and confidant of a great Portrait-Painter. Sulzer, that Philosopher whose taste is so exquisite, who considered the art of portrait-painting as nearly connected with the interest of humanity—Sulzer, in his *Theory of the Fine Arts*, has furnished us with many excellent remarks on this head, under the word *Portrait*; but the extent of it permitted him not to exhaust a subject so copious in the separate article of a Dictionary.

Let any one take the trouble to meditate seriously on this art, and he will see that it is sufficient to employ all the faculties intuitive and
active

active of the human mind. This art never can be thoroughly investigated: it is impossible to carry it to the utmost degree of perfection.

I shall endeavour to point out some of the principal difficulties which present themselves in this branch of painting, and shall distinguish those which may be surmounted, from such as appear to me insurmountable. It is of importance to the Artist and the Observer to be well acquainted with both.

What is the *Art of Portrait painting*? It is the representation of a real individual, or of a part of his body only; it is the reproduction of our image; it is the art of presenting on the first glance of the eye, the form of man, by traits, which it would be impossible to convey by words.

Goethius has somewhere said ‘That the presence of man, that his ‘his face, his physiomy is the best text of all that can be said about ‘him.’ If it be so, and nothing in my opinion, can be more certain, of what importance must be the Art of Portrait painting!

‘Of all the objects of human knowledge,’ observes Mr. Sulzer, ‘is ‘there one more interesting, than the soul endowed with thought and ‘sentiment? It is likewise beyond a doubt then, that the form of man, ‘without taking into the account the marvellousness of its construction, ‘is the most interesting of all visible objects.’

Were the Portrait-Painter sensible of this truth; did he feel its importance; were it so familiar to his mind that he had no need of effort to give it a full impression; were he filled with respect for the masterpiece of the Sovereign Artist; were this sentiment as natural to him as that of his own existence—how great and noble would his art appear to him? The human face would be to him as sacred as the Text of the sacred Writings ought to be to the Translator. He would, be anxiously careful, not to alter the Work of God, as so many unfaithful Interpreters have altered his Word.

Our

Our indignation is excited, and justly, against the bungling Translator who disfigures an excellent original, and who fails to convey the spirit of his Author. The same thing holds good with respect to the Art of which we are speaking. The soul is painted on the face; it must be perceived in order to be transmitted to the canvas: and he who is incapable of catching this expression; never will become a portrait painter.

‘ Every well painted portrait is an interesting picture, because it
 ‘ brings us acquainted with the soul and character of a particular in-
 ‘ dividual. In it we see him think, feel, reason. We discern in it
 ‘ the peculiar character of his propensities, of his affections, of his
 ‘ passions; in a word, the good and the bad qualities of his heart and
 ‘ mind. And in this respect the portrait is even still more expressive
 ‘ than Nature, in which nothing is permanent, where every thing is
 ‘ only a rapid succession of movements infinitely varied; rarely does
 ‘ Nature present the human face in a light so advantageous as a skil-
 ‘ ful Painter can procure for it.’

Were it possible to fix in Nature every momentaneous action, if there existed in it points of rest, it would be easier undoubtedly to observe after Nature, than after the portrait. But as the case supposed cannot possibly exist, men being but too much inclined to withdraw from the critical eye of the observer, it appears to me evident that an excellent portrait is in effect, in order to arrive at the knowledge of mankind, of greater use than Nature, who only shews herself at intervals.

‘ Nothing more is necessary to be said, in order to assign to this
 ‘ Art the distinguished rank which it ought to occupy in Painting. Its
 ‘ place is immediately by the side of History: and even this last bor-
 ‘ rows from her sister part of her lustre; for *expression*, which is the
 ‘ soul of History painting, will be so much the more natural and ener-
 ‘ getic, as the Painter has paid more attention to bestow on his cha-
 ‘ racters

‘ characters phyfionomies borrowed from real life. A collection of good portraits then, is a noble refource for the History-Painter, as it facilitates to him the ftudy of expreffion.’

Where is the History-Painter who knows how to represent real characters, who knows to give illufion to his Art? It is ufually but too vifible that he has been copying copies; and even fupposing his works to be the fruit of his imagination, we find in them after all only *portraits in fafhion*, frequently chofen from among our contemporaries, or at moft, from our progenitors.

This being laid down, let us now examine fome of the difficulties which the Portrait-Painter may flatter himfelf with the hope of conquering, in the exercife of his art. I fhall explain my ideas with a franknefs which may perhaps give offence. I fear it: but fure I am I do not mean to offend. I wifh to inftroct, to lend fome affiftance to an art, which is the imitation of the works of God. I wifh to contribute to its progrefs; and can I do this, without boldly pointing out its imperfections and faults? In the philosophical ftudy of man, that is, an exact, precife, and, at the fame time, general knowledge of his being, moft Portrait-Painters are deficient, and this is alfo the great fault which offends me in almoft all their Works.

Let a Painter of Infeets have acquired all poffible fkill in the art of defign, he will neverthelefs paint infeets very indifferently, unlefs he have a thorough knowledge of their ftructure and their qualities, in the combined whole, and the parts in detail. In like manner alfo, the Portrait-Painter may be an excellent Copier—a degree of talent, however, more uncommon than the beft Connoiffeurs in the art of defign fometimes imagine—he will, notwithstanding, produce bad portraits, unlefs he have ftudied with the greateft attention the ftructure, the proportion, the connexion, the play of all the grofs and delicate parts of the human body, as far as they have a decided influence on the exterior; unlefs he has a profound knowledge of the organization of every feparate member of the body, and of every part of
the

the face. This accurate and extensive knowledge, I consider as absolutely necessary to the Portrait-Painter ; and yet, I am constrained to declare, that hitherto I have not met with a single one possessed of it. And after all I have said on the subject, I myself am very far from possessing a complete theory of the more subtle, the specific traits of each sense, of each member, and of each part of the face. I daily perceive that this theory so essential, so indispensable, is universally neglected or unknown ; and, what is still more provoking, that it is rejected by the best Painters.

In a multitude of persons accidentally assembled, take those who have the least resemblance ; examine them separately ; and you will see, for example, that independent of differences the most clearly marked, every ear, every mouth has flexions, angles and traits which are common to all the individuals, or at least to the greater part. These traits will be sometimes stronger or weaker, more acute or more obtuse, but you will find them in every man who is not a monster, or, at least, whose conformation in that particular trait is not faulty.

To what purpose then the knowledge of the greater proportions of the body and of the face ?—A knowledge which after all has not been profoundly investigated, and which certainly very much needs to be rectified. (A Painter, who is a Physionomist, will one day confirm this decision: mean-while I subscribe it at my own risk). What purpose, I say, is served by the knowledge of the greater proportions, if we neglect to study the subtle and delicate traits, which are quite as true, universal, precise and significant? It serves no purpose whatever ; and in this respect, the progress made is so trifling, that I defy the ablest Painter, after having drawn a thousand portraits, to give us only a tolerably exact theory of the mouth. I do not speak of the interior structure of the mouth, but merely of its form, as far as it relates to
the

the art, as far as the Painter might, and ought to have studied it, without exacting of him an anatomical knowledge of the interior parts.

Unhappily the same observation applies to every Science, to every Art, from Theology down to the simplest mechanic employment. The ancient track is fervilely pursued; we do nothing but repeat and imitate; seldom, or never do we penetrate to the source, thence to set out afresh, without paying any regard to received prejudices. Thus we perpetually fall back into the same mistakes, and never get disentangled from the trammels of our own weaving.

Run over whole volumes of the best portraits, executed by the greatest Masters, and examine the mouth only—(I have done it, and therefore I speak with perfect knowledge of the case)—but first study the *general traits* of that part, in the new-born infant, in the youth, in the man, in the aged person; when you have found these traits, compare them with the works of Art—and you will be obliged to acknowledge that most Painters, I had almost said all of them, are deficient in knowledge with respect to the *general theory of the mouth*. Seldom do they hit this general character; or if they do, it is by chance. Every thing, however, depends upon it. Is detail, are characteristic traits any thing else than so many shades of the general expression? The eyes, the eye-brows, the nose, and all the other parts of the face, meet with no better treatment than the mouth; in all of them the same faults occur. As the parts of the face, however, have a relation to one another; and as this relation is general, notwithstanding all the diversity of faces—in like manner also there is a relation between the smallest traits of every separate part of the face. The relation of these separate parts is infinitely varied; and the shades of the particular traits of each part are altogether as various, notwithstanding their general resemblance.

Without an exact knowledge of the relation which is ever to be found between the parts of the face, between the eyes and mouth for
example,

example, it will be by mere chance, and a very great chance indeed, if the Painter succeed in marking these relations in his compositions.

Without an exact knowledge of the integral parts, which constitute the principal divisions of the face, it will be merely by chance, the greatest chance, if a single one of these last is well designed.

These reflections should engage the Artist carefully to study Nature, if he means to reach excellency in his art. Not that I would advise him to neglect the Works of great Masters: they undoubtedly merit his regard: but no consideration of them, no modesty of opinion respecting his own ability, should prevent his seeing for himself, and keep him from observing Nature in great and in little, as if no one had studied her before him, or were to do it after him. Without this attention, young Artist, your glory will blaze and disappear like a meteor, and your reputation spring only from the ignorance of the age in which you live.

Most Portrait-Painters, even those of the greatest ability, as well as most Physionomists, imagine they have performed wonders when they express the character of the passions, in the moveable and muscular parts of the face. They pay no attention, they turn you into ridicule, if you tell them that the solid parts, independent of the motion of the fleshy, are the real basis of drawing and painting. To no purpose do you adduce proofs of it; to no purpose do you lavish good advice upon them; they pursue their own track with an obstinacy that would weary out the patience of Angels.

Till judicious measures are taken to carry to perfection the art of portrait-painting; till the principles of it are fixed by a Physiognomical Society, or an Academy of painters who are really Physionomists, we must advance with the pace of a tortoise in the career of that Science of which we treat, whereas it were easy to proceed in it with the speed of a Giant.

One of the principal obstacles opposed to the progress of this Science, is the astonishing state of imperfection in which the art of portrait-painting still continues.

Sometimes the eye or the hand of the Painter is in fault ; sometimes it lies with the person who sits to him ; and sometimes both are to blame. The former sees not that which is, or is incapable of drawing what he sees ; the latter is perpetually changing his situation. But supposing the object perfectly immoveable ; supposing even that the attentive eye and dexterous hand of the Painter left us nothing to wish, another, and an insurmountable difficulty still presents itself: it is this, That every attitude, every momentaneous situation of the body, is forced and ceases to be natural, when it is continued for any time together.

What I have just said is nothing compared to the important observations which still remain. This field, as far as I know, has never hitherto been cleared for cultivation. Sulzer himself has only thrown a glance on it as he passed by, and the form of his work hardly permitted him to do more. The largest Volume would perhaps be insufficient for the full discussion of a subject so copious. It would be necessary to take a review of the most celebrated Portrait-Painters, and to form a judgement of their Works ; it would be necessary to lay down the principles of the Art. Finally, the young Artist has need of precise rules, considering the infinite variety of faces, and at the same time their astonishing uniformity ; and it would be necessary to ascertain these rules.



A D D I T I O N.

DECISIONS, OR A GRADATION OF DECISIONS, ACCORDING TO THE
DIFFERENT MERITS OF A PORTRAIT.

1. This portrait presents not the slightest resemblance. No one could imagine it was intended to represent such a person. It absolutely forms a contrast with his character.
2. I could find out no likeness till the original was named; it has little or no resemblance.
3. I see well enough who is intended; but any truth it possesses is masked under a foreign air.
4. It is such a person, but in caricature. All the features are harsh, over-charged, deranged.
5. Here all is flattery, embellishment, heightening. The Painter has thought only of bringing forward the beauties of the original, and has skimmed too lightly over its defects. This portrait, otherwise sufficiently like, brings to mind the definition which Lessing has given of it. *The Portrait*, says he, *is the ideal representation of the man.*
6. The detail is sufficiently accurate, but the general form is defective: it wants both proportion and harmony.
7. There is much truth in the whole, but too little attention paid to accuracy in the detail.
8. This portrait is accurately like, and well executed; but the touch is timid, and too hard. The outline is not rounded sufficiently; the expression wants animation.
9. This one is very well painted, and has the merit of resemblance; but I remark in the look and in the mouth a wildness which ought not to be there.
10. The attitude is constrained: it wants ease and nature. It has a sour fullen look; yet, it retains a very considerable resemblance.
11. Perfectly

11. Perfectly like; but that is not the disposition of mind which, we know, belongs to the Original, nor his natural sprightliness.

12. It is defective in respect of unity. The object was not fixed, and the Painter when at work upon it, pursued not his ideas in a train. This figure presents a contrast, and may be said to imply a contradiction.

13. This portrait is very like, but it has too much expression and vivacity.

14. The head is too small: it would be necessary, either to reduce it still more, or else to preserve the natural size. When one expects to find the exact proportions of Nature, a slight diminution always shocks the eye of the Connoisseur. This, however, is another of the false maxims which have been adopted in painting, and to which we must ascribe the infantine air of an infinite number of faces.

15. Admirable at a certain distance; but viewed near it is harsh, and produces no longer the smallest illusion.

16. When near it is as exact as possible, and possesses an accuracy that will stand the severest examination. At a distance the Whole no longer produces any effect, or at least the effect is prodigiously weakened. (This is the case with two beautiful heads by Denner, to be seen in the gallery at Manheim.)

17. Notwithstanding all its resemblance it is destitute of action and character. It is impossible to indicate the moment for which it exists. (There is for every moment of life, a situation, a disposition of mind, a state of activity or inactivity, which is determinate, or which at least may be so. It is this given moment which almost always you miss in the portrait: the Painter catches it not, or does not sufficiently impress it upon his mind.)

18. The resemblance is perfect: the pencil admirable. Every thing breathes there; but the manner of the Painter is still too visible. This portrait is a mere picture, and this very circumstance destroys the illusion. It may be compared to a fine piece of eloquence which fa-

vours

vours too strongly of the Orator. One of the great secrets of art, is to conceal art.

19. It is speaking, it is like even to illusion: but this air of face somewhat approaches that of the Painter himself, who being accustomed, in all probability, frequently to recopy his own portrait, can with difficulty lay aside this habit: his pencil reproduces it, without his perceiving what he is doing.

20. A most striking likeness, most astonishingly exact! it lives, it breathes! It is not a portrait; it is Nature! it is the Original itself. Drawing, form, proportion, situation, attitude, colouring, light and shade, all is truth, every thing transports. What boldness, yet what precision! What accuracy, yet what ease! In the whole combined, it is Nature; in the detail, it is still Nature. View it near, or at a distance; directly in front, or on one side, and still you find nothing but Nature. It presents the happiest and the most individual disposition of mind. At all times, and in every place, this resemblance must strike. The more one is a Connoisseur, the more he will value it: but Connoisseur or not, every one will admire it. Nothing here recalls the idea of a picture. It is the face itself viewed in a Mirror. You feel yourself inclined to speak to it, and it seems ready to answer. It fixes us, more than we fix it; we run to meet it, we embrace it. We forget ourselves: and, scarcely recovered from our error, we fall into it again.

Such is the perfection, and the degree of excellence to which the Artist ought to aspire. If he is so happy as to attain it, riches and honour will be among the least of the advantages which it will procure him. The father, the husband, the friend, grand-children, great-grand-children will bless his memory. He will have contributed to the glory of the greatest of Masters. To imitate the work of God, were it only superficially, and in a single point, is the noblest attempt and attainment of man.

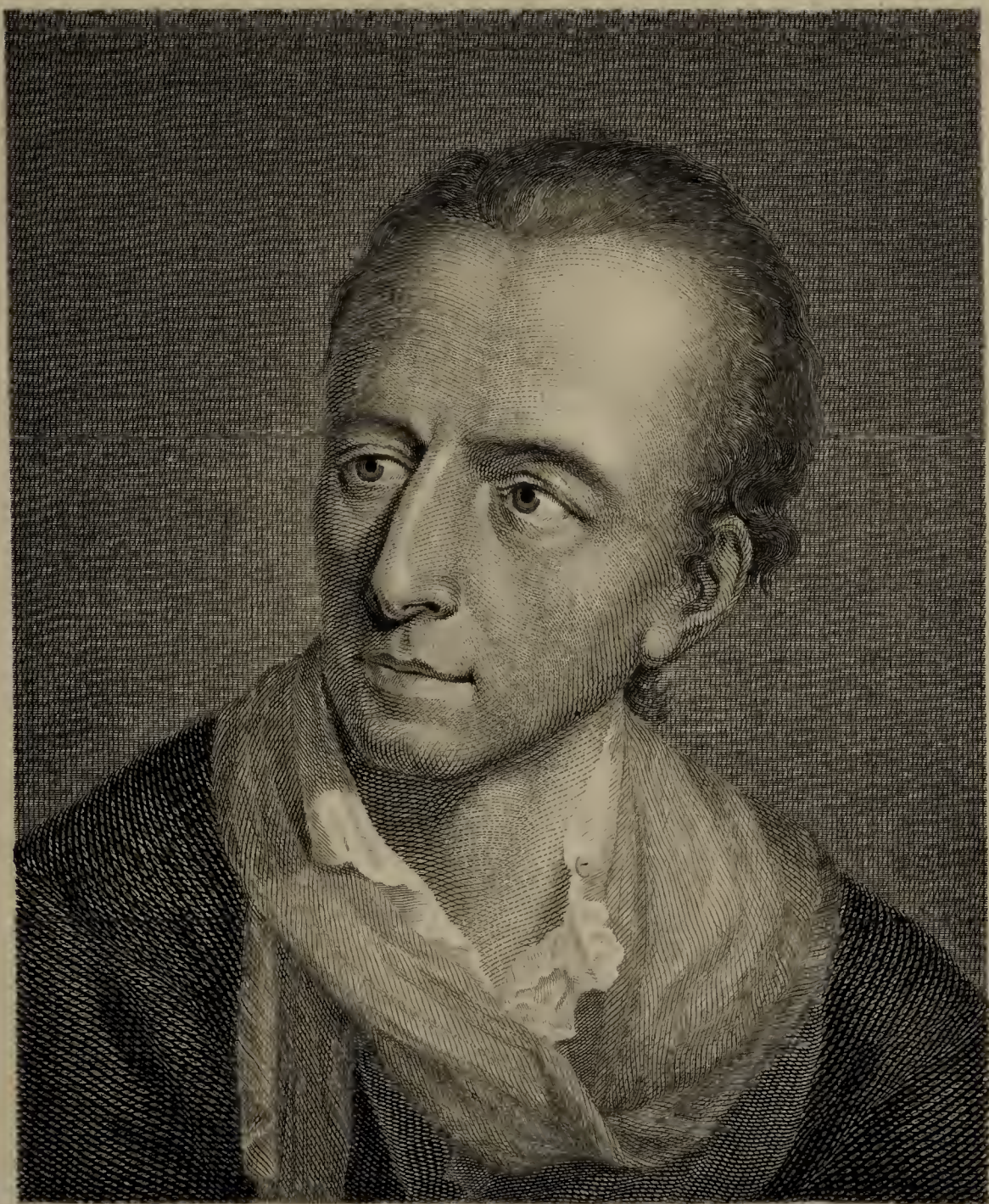
FRAGMENT THIRTEENTH.

P O R T R A I T S.

It was of importance for me to know in what attitudes, and in what points of light it is necessary to exhibit a Portrait, in order to facilitate the observations of the Physionomist. The following are the attempts in this way which I have collected, and which by their diversity may assist in deciding the question. In walking over this long gallery, the Reader, I flatter myself, will accompany me with pleasure and attention.

A. WINKELMANN.

Let us begin with Winkelmann, that is, with the image intended to represent him. Supposing it to have a certain degree of resemblance, it is however impossible it should be entirely accurate. The form of the face is wholly destitute of proportion. The upper and middle parts are lengthened too much, the under is too short. That strongly marked nose is not in harmony with the delicacy and softness of the mouth and chin. The relation, which should have appeared, of the forehead to the nose, has not been preserved; the most disgusting disproportions every where present themselves, even in the very outlines. These eye-brows, these eyes piercing and full of fire, demanded a forehead drawn with more precision, contours softer and more undulatory. The whole of this part has been shamefully neglected. But notwithstanding the faults which disfigure this head, we still discover in it the character of a great genius, the man of taste who thinks ingeniously, who has cultivated his mind, and enriched it with useful knowledge.—On the other hand, you are tempted, without the imputation of being too severe, to ascribe to this physi-
nomy



WINKELMAN N.

mony a degree of caprice, of impetuosity, of coldness, and perhaps of hardness of heart. I have already given it as my opinion that warmth and indifference are by no means incompatible in the same character; if ever this mixture was strikingly apparent, it is in the face before us.

B.

M E N G S.

Mengs, painted by himself, and engraved after a very exact drawing by Seidelmann. This manner is rather that of a Painter than of a Physionomist.

The slanting of the mouth cannot possibly be correct. This excepted, the combination of the form and features produces a just harmony, and characterizes a Thinker endowed with taste and wisdom, a lover of the beautiful; accurate without pedantry, easy without carrying liberty to excess. The forehead covers great stores of knowledge, collected and cultivated with much attention: it is a luminous dome, where every thing gives a distinct and melodious sound. The eye shines with a brightness uniformly the same: it emits not a sparkling but a steady fire; the look is rather accurate than penetrating. That nose open and plump announces exquisite taste, and seems formed to relish beauties which strike the senses. But the mouth, were it drawn even with more precision and truth, would always preserve a slight tint of austerity and indifference. The whole face taken together, and the eye-brows in particular, bear the impress of greatness and dignity.

All these expressions, as I think, are given in a very superior manner in a bust of Mengs, which is at *Carlsruhe* in the possession of Mr. D'Edelsheim, his friend, and the friend of the fine arts. The bust is of a character still more serious than the portrait which we are examining: it answers perfectly to the precision and freedom which distinguish all the works of Mengs, and especially those of the drawings which I have seen in the collection of Mr. D'Edelsheim.

The attitude which the painter has here chosen, is one of the happiest for faces of this sort.

C. PORTRAIT C.



Engraved by James Naigle.

M E N G S.



Trotter Sculp.

LEBEC.

C.

PORTRAIT. C.

I should be tempted to say that the upper part of this face is English, and the under German; it is drawn in the attitude and the light which suit faces of this kind.

It will never be affirmed that this head is ordinary or has the character of mediocrity, were there nothing else on which to found a judgement, but the form of the forehead. The eye, especially the left, (that is the one which is on the right of the book when it lies open,) that eye promises a great man. The Original of this portrait perhaps is one—of this however I am ignorant, having no acquaintance with him.

The nose inclining to the sensual, and the under part of the face which is still more so, not to say absolutely gross, weaken, in some measure, the positive faculties of the character, but destroy not the decision which I have pronounced. It is confirmed, on the other hand, by the mouth, and in particular by the line which divides it, which announces reflection, experience and taste.

This kind of Physiognomy supposes a man who expresses himself concisely, and in a decided tone; but what he says will contain as much sense as truth. He will catch at once the right view of the subject under discussion; and without spending time in idle preambles, will explain it with precision, carefully avoiding every species of digression and pedantry. Precipitancy is in him the effect of vivacity, perhaps even of obstinacy; but never of weakness. Inclined to indolence, he surmounts it by his natural energy. When obliged to bend, he soon recovers his erect position.

D.

C. A. D. R. D. S. W_R.

Here is a face really great, and placed in the most favourable point of view. Drawings such as this, from their truth and precision approach somewhat to harshness : but this very circumstance renders them fitter subjects of physiognomical observation. Examine separately the eye and the eye-brow, or that nose in which light and shade are so happily disposed—and every one of these parts will become singly the distinctive sign of a judgement that rises almost to intuition, of a tact the most acute, and a taste the most refined, capable of deriving exquisite delight from the charms of poetry. That forehead, that luminous eye, and the contour of that nose indicate a spirit of order, the declared enemy of every species of confusion. These upper parts of the face are not in perfect harmony with the under, which is drawn with less exactness and delicacy. Observe, by the way, that this last part being softer and more susceptible of motion, is seldom delineated with sufficient accuracy. It is most exposed likewise to the ravages of sense and passion : consequently it is more liable to change and degradation than the other; it ought to be considered not so much the stem of the summit of the head, as a branch proceeding from it.

But we return to our portrait. I think I perceive something of ill humour on the lip, which, in its relation to the nose, announces in other respects a concentrated force, much firmness, and great richness of imagination. This is one of the faces whose superior merit will be a thousand times better perceived by the Physionomist than by the man of the world. Without the least exception, from the arch of the crown of the head, to the under part of the neck, I have never met with a single being who has so much flattered my physiognomical sentiment, and who is more capable of confounding the superficial Observer. I am perfectly sure of the fact, beyond the slightest apprehension of being mistaken, when I advance, ‘ That a judgement sound
“and



J. Kellaway sculp.

DUKE OF WEYMAR.

‘ and clear, that poetical sentiment the most exquisite, that the dignified courage and energy which constitute the Hero, unite in this character, and are painted in this profile.’

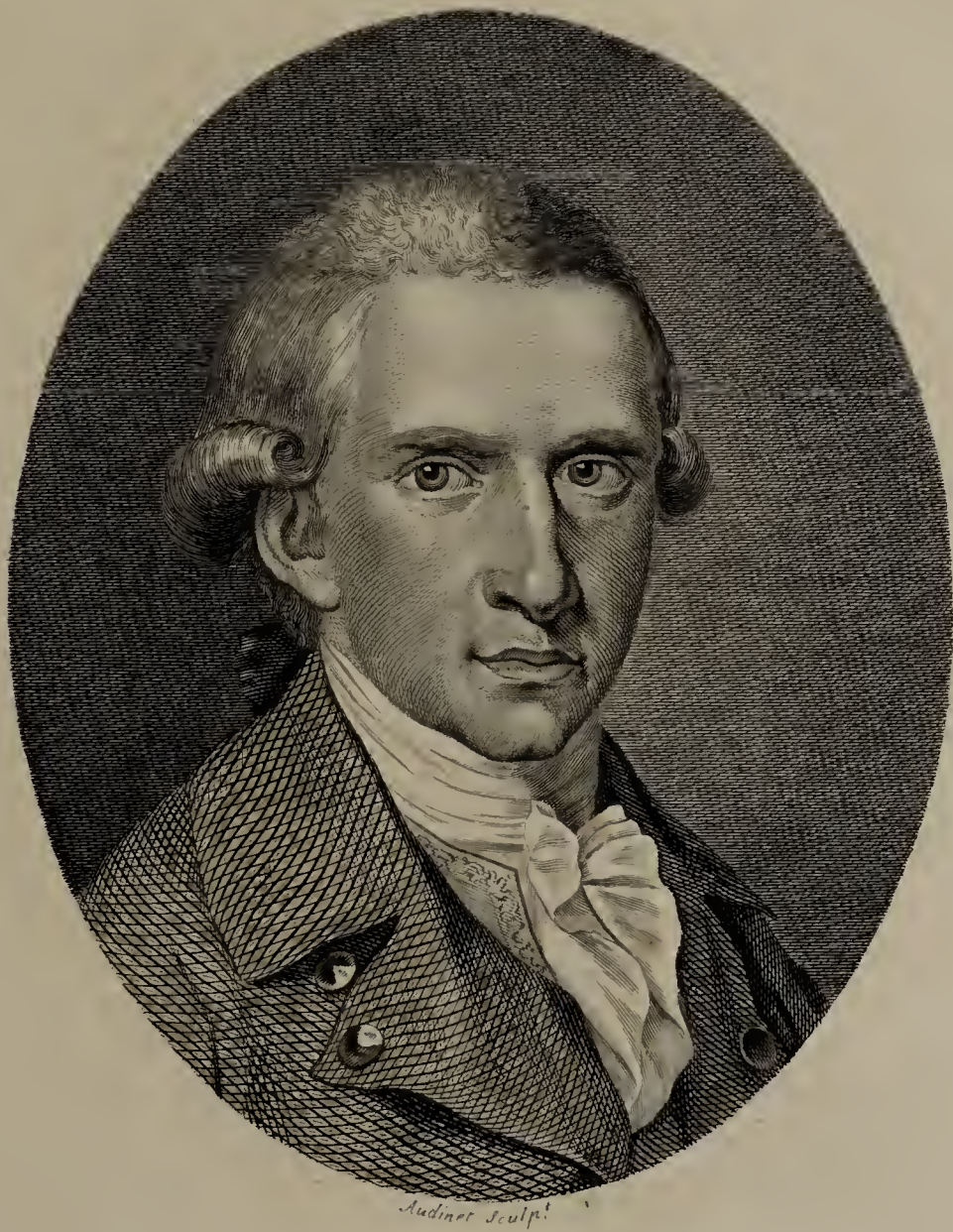
I subjoin an exact silhouette of the same person, which will confirm the decision I have pronounced, and rectify the defects of the portrait. The forehead, the mouth, and the chin have evidently gained in this simple drawing traced after the shade. We are again led by it to this conclusion, that art is totally incapable of seizing every tint of Nature, who is ever faithful to herself. It affords an opportunity of inculcating once more on all Painters, Designers, Artists, Observers, and Physionomists, a truth which cannot be too often repeated : ‘ An almost nothing will mar every thing.’



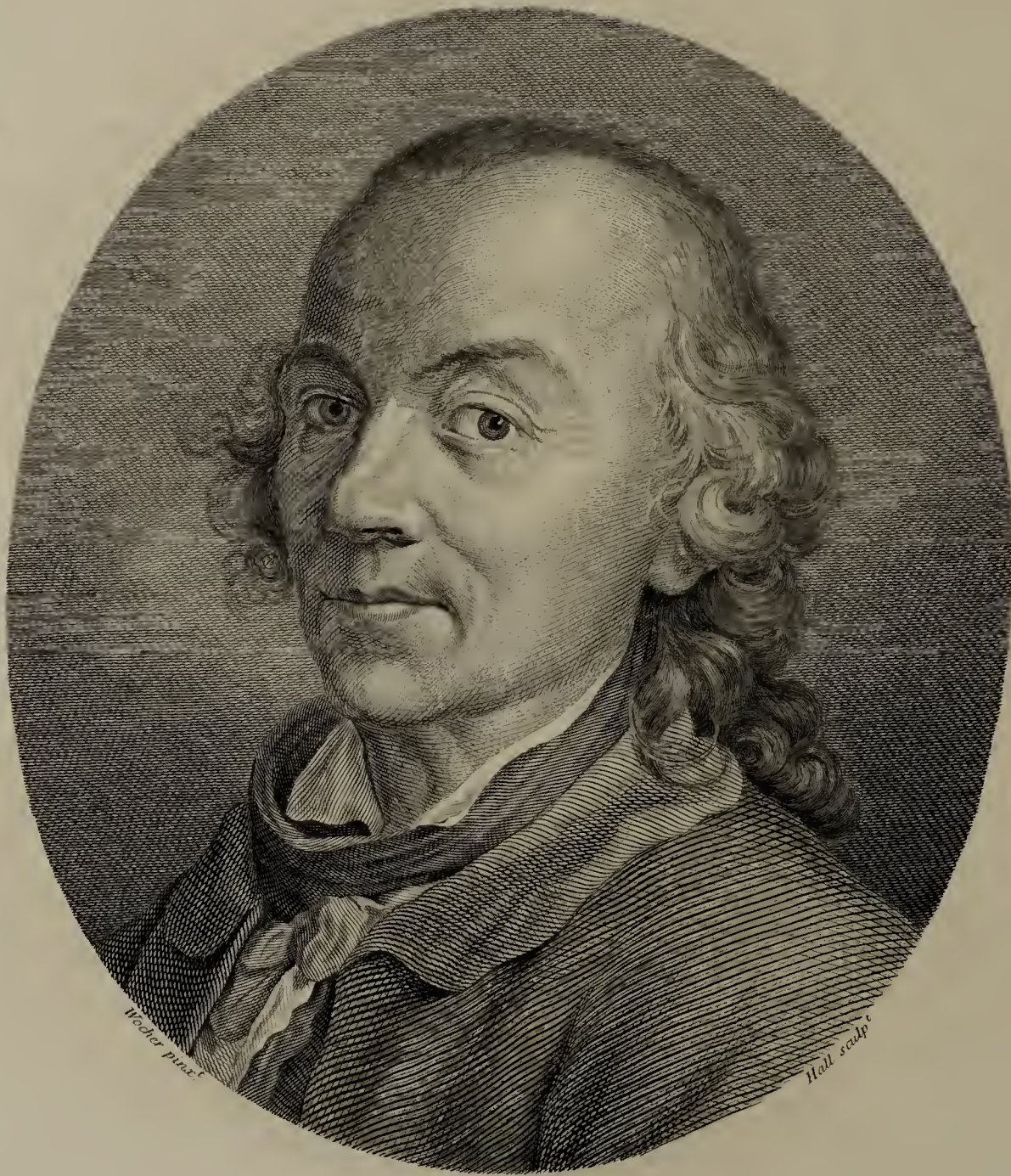
E.

C. A. de S. WR.

The same person painted in front. ‘It seems,’ said a man of great judgement, ‘as if a stranger mind had taken this form of face, which ‘is incapable of expressing its energies.’ In effect, this portrait is distinguishable, but you discover in it, a foreign air which injures its character. In the eyes of the Physionomist, this forehead is not near so significant as the preceding. That intelligent look announces, in truth, a man above the ordinary level, but the nose has lost too much of its expression. Can any one discern in it the same penetration, and that rapid sentiment of the good, the beautiful and the agreeable? The under part of the face is weak and childish; it totally belies the character of the Original; it forms a contrast with the eye, the eyebrow and the forehead, however much weakened these traits may be in this portrait, from want of correctness in the drawing. A new proof that a portrait well executed, and even like to a certain degree, may nevertheless do great injustice to the original. Thus in a libel, a character is disfigured by a few traits slightly altered, but presented with an air of truth. Thus a counterfeit piece of money has currency for some time, by means of an artful alloy which imposes on the Million, but cannot deceive the Connoisseur.



DUKE of WEYMAR.



WOCHER.

F. W * * * * R.

Here is another head in which both the drawing, and the light and shade seem expressly intended for the physiognomical Observer. It is strongly impressed with the characters of truth. Had I nothing to consult but the forehead, and the beautiful precision of its outlines, I would immediately say, that this face, without being of a superior order, indicates in the whole, and in every part taken separately, a mind serene, a man judicious, incapable of artifice, honest and sincere, whom you must love whether you will or not, on account of his gentleness and modesty. This manner of design may be infinitely useful to the Science of Physiognomies. Every thing in it is so clearly perceived, and so accurately expressed. What serenity, what candour in this look ! Dares any one call it stupid or treacherous ? You expect not perhaps any thing superiorly great from this forehead, from these eyebrows, or that eye ; but they will at least inspire a confidence, which they are incapable of betraying. The nose decidedly rises above mediocrity, were there nothing but the outline to dictate the decision. What ease in the mouth ! What an amiable temper ! What docility, calmness and benignity ! I appeal to the feeling of all mankind, whether there is not visible even in the chin and in the neck, an air of probity and frankness ? The very hair, the arrangement and fall of the locks concur in strengthening the good opinion which we had formed of this face : it breathes contentment and probity ; and it is especially the beautiful proportion of the parts, and the exactness of their harmony which produce this impression.

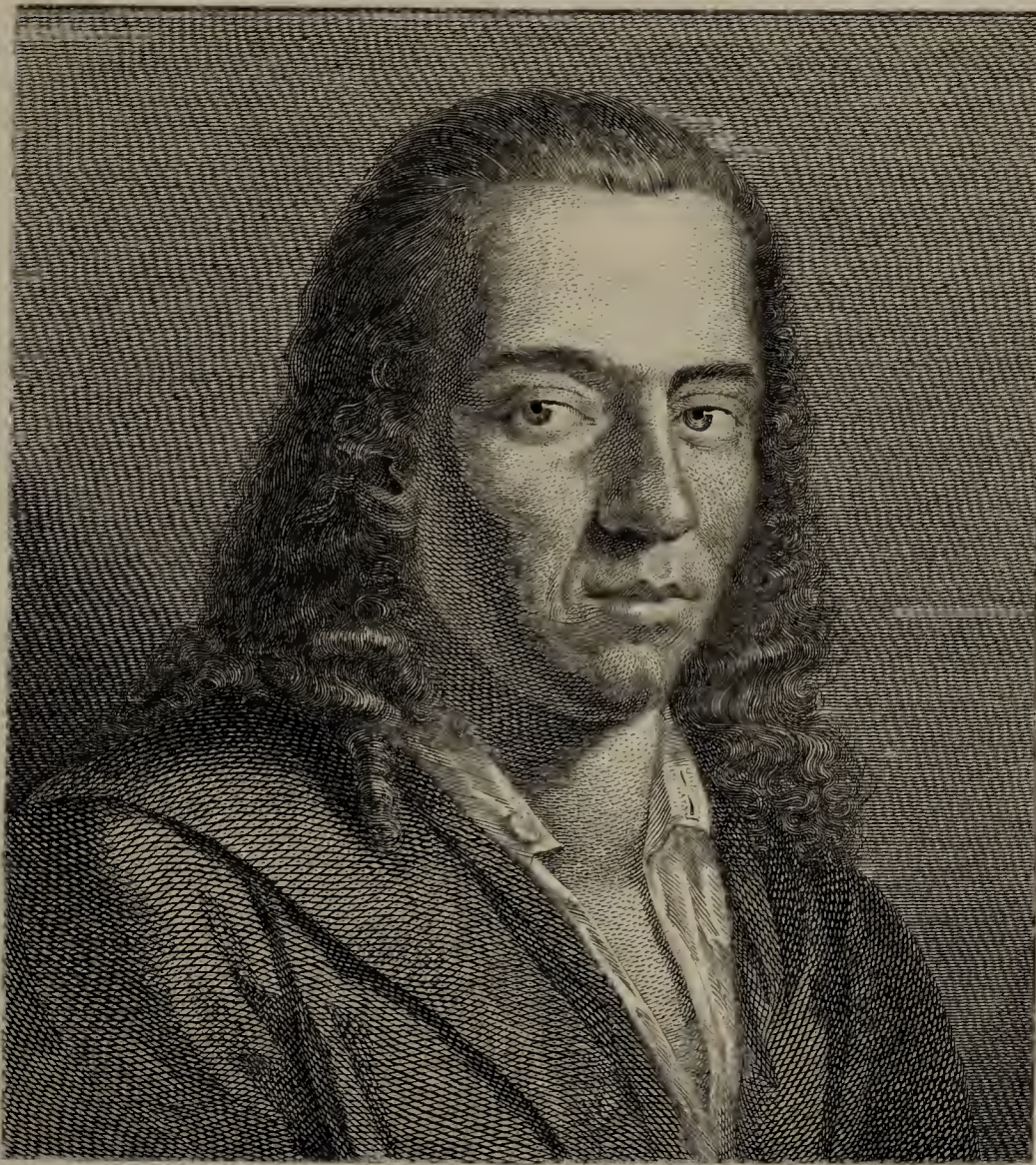
G.

P O R T R A I T. K.

This head contains very superior faculties. The views and projects which engage his pursuit are conceived with much energy. The forehead is firm and obstinate. It supposes a man who follows up his intention with vigour, but who frequently fails, from a deficiency of wisdom, of reflection, of information and docility : after violent and frequent exertions, he often finds himself less advanced than when he began to act.

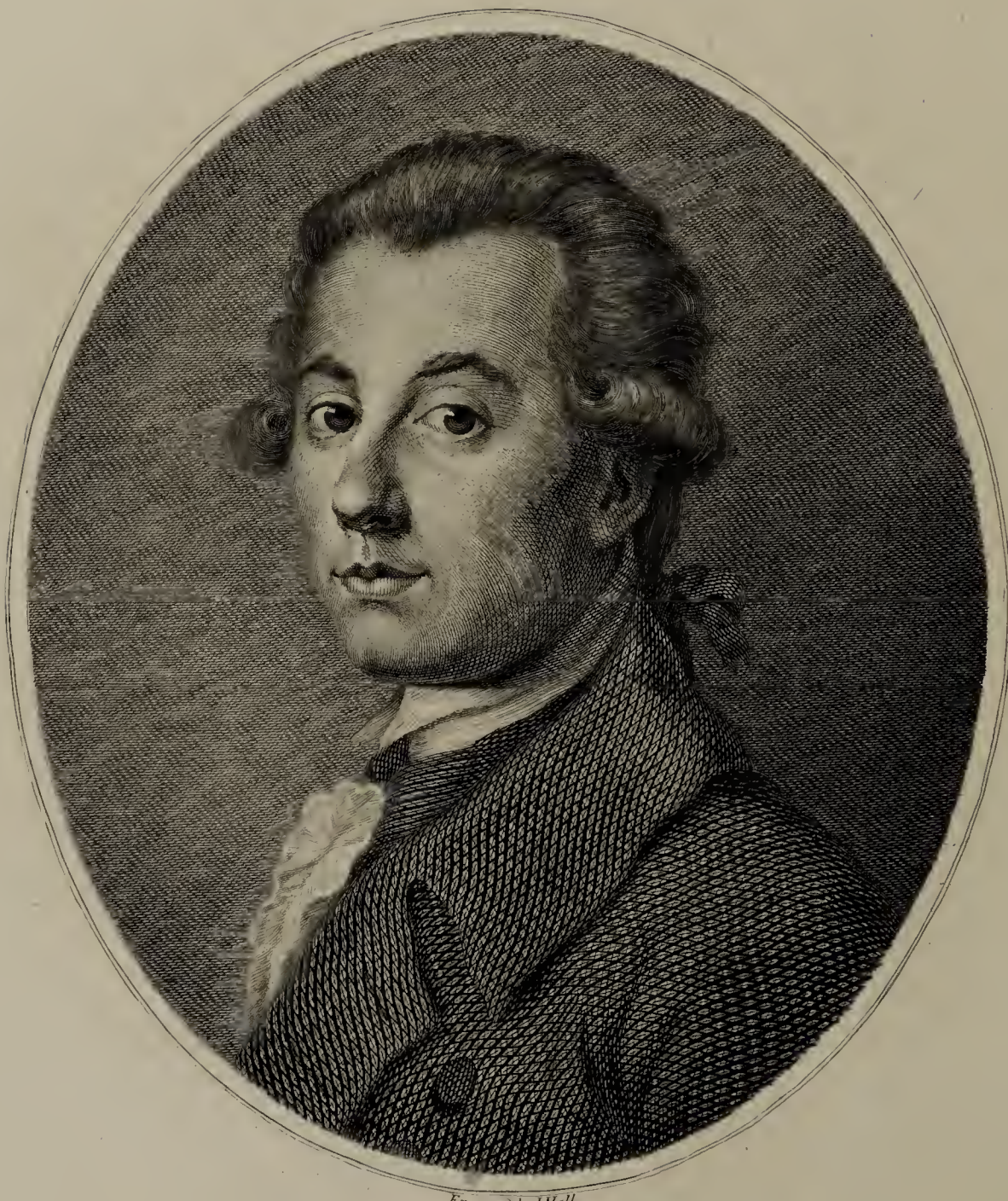
It is not necessary to be a very profound Connoisseur in order to perceive, that this face is perfectly in harmony with itself, but very little so with surrounding objects. A spirit such as this would without scruple overthrow every thing, provided he himself stood. He seeks to penetrate objects, but considers them in a false point of view. He is prompt to seize, but every thing escapes him in an instant. He would be rich, were he less ardent in his desires. With an ambition less turbulent, he would be much more successful. In a word, with a mind less eager, he would be capable of more attachment. Were it possible to fix him, a real service would be rendered to Society. I have hardly seen a physiomy more original and better characterized. It is at once very easy, and extremely difficult, to lead such a man. If you discover the smallest appearance that you mean to direct him, you will gain nothing ; but manage him with address, oppose him seasonably with a certain degree of firmness, make him feel your superiority less by words than by effects,—and be assured he will not resist you.

H. M A L.



KAUFFMANN,

of Winterthur.



Engraved by J. Hall.

MALVIEU .

H.

M A L V I E U.

This kind of portraits is, in many respects, the most favourable to physiognomical observations. I should perhaps, however, give an exclusive preference to the profile, provided the contours be given with sufficient clearness and accuracy! but on the other hand, it too has its difficulties; and particular features which are almost always neglected in a profile, escape not even the most ordinary Painter in representing the full face, or three fourths of it. Whatever be in this, the attitude which results from three fourths of the face, is, in my opinion, one of the happiest, and sheds the most advantageous light over the figure. You find in it, in all their precision, the contours of the forehead, of the cheek, of the chin, of both the eyes, of the nose and of the mouth. Is it possible, for example, to imagine for this portrait a position more expressive and more characteristic? The contour of the forehead discovers less prudence than caprice; it forms a contrast with these eyes so lively and so full of fire. The eye-brows admirably well depict the ingenious Artist. That bony and broad root of the nose is the distinctive mark of masculine energy. There is, at the same time, a want of harmony between the mouth and that decided look: these two parts have not been taken at the same moment. The mouth seems to announce more gentleness, goodness and weakness than the rest of the face. What might not have been expected from an Artist, who, so early in life, painted his own portrait with so much boldness and precision! How much to be regretted that premature death which deprived the arts of talents so promising!

I. Q U E S N O Y.

I.

Q U E S N O Y.

With the slightest knowledge of mankind, you would say at once, that this is not the portrait of an ordinary man, were the judgement to be formed only from the eye-brows. This is not indeed the look of genius, but it is full of sensibility and delicacy. In the nose there is an expression of dignity and taste. It is a pity the mouth should be concealed and drawn with so little precision. That forehead sloping backward, and terminated in a point, supposes talents, capacity, a disposition to industry, and facility in execution. We have before us only a fourth copy, but the figure of the face is not for that less original, both in the whole, and in the parts taken separately: a clearness and a harmony predominate in it, which on the very first approach, captivate our affection. Turned the other way, this portrait, I believe, would please still more. Van Dyk, who painted it, preferred the effect of the picture to that of the physiognomy. His characters are less distinguished by the accuracy of detail, than by leading features, by the manner and style. Accustomed to excute in the grand taste, he attached himself more to the principal form and spirit of the face, than to a scrupulous exactness. He imitated rather as a Poet than as a faithful Copyer.



QUESNOY.



John Hall Engraver to his Majesty sculpt.

H NN.

K.

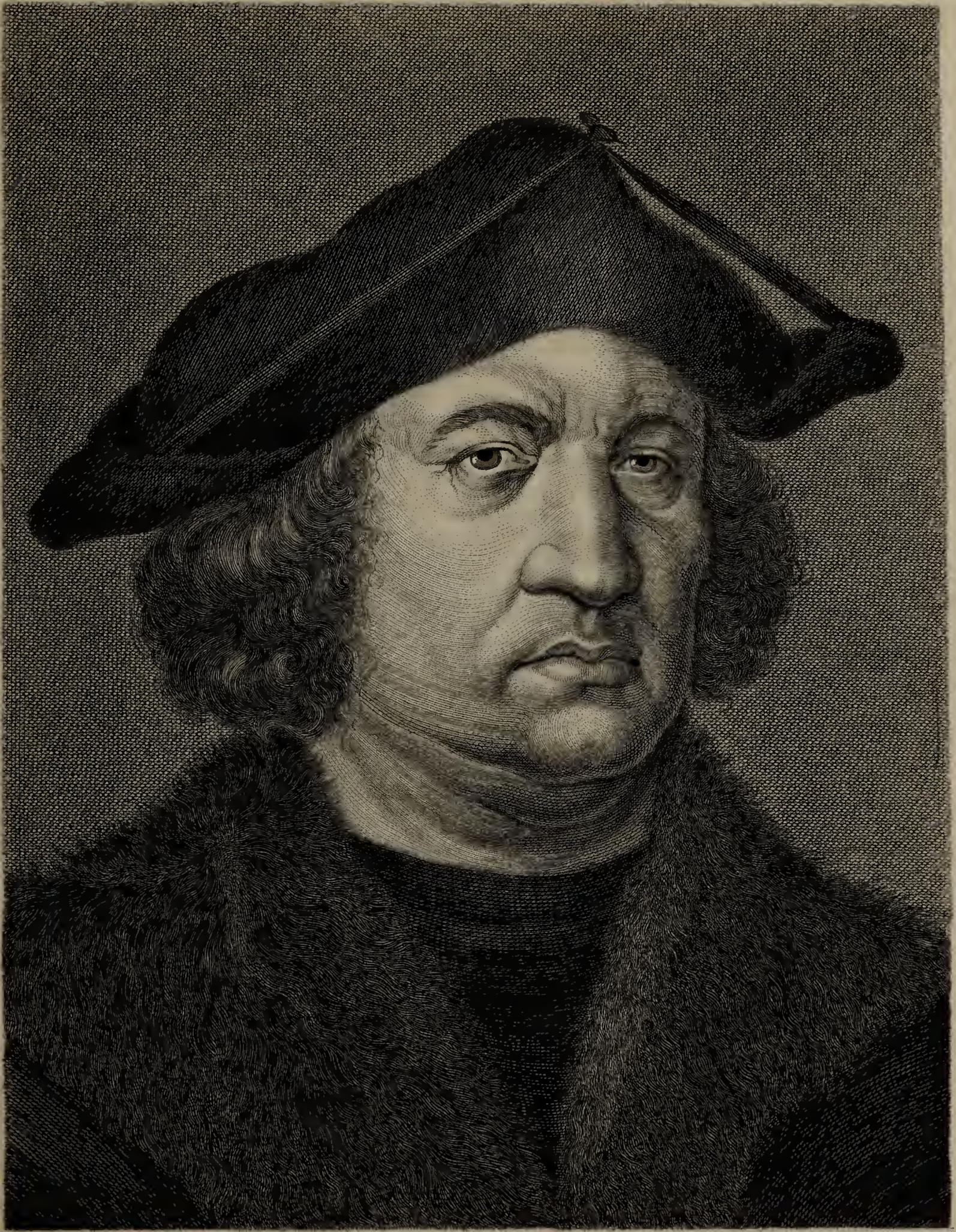
H.———N N.

The expressive height of the forehead, and its position, which is by far too perpendicular, injure the real character of this portrait, though in other respects a tolerable likeness. But to take it as it is, we must always allow to the Original a mind clear and disposed to the love of order: a heart generous, frank, incapable of artifice: much application, calmness and reflection. We must rank him with persons who have ability without genius, who are firm without harshness, studious without pedantry. A delicate ear, an accurate eye, a judgement which examines in silence, activity without bustle, a noble modesty, a desire to oblige——these are qualities which it is impossible to overlook in this character though weakened through the faultiness of the drawing. The arch of the forehead and of the skull may contain acquired riches, clear and distinct ideas; but you must not look into it for a creative genius. To form a judgement of him from the look, this man must have had the most happy dispositions toward becoming a great Artist. In works of invention he perhaps would not have excelled; but his good sense, his calmness, his application, his energy and perseverance would have rendered him uncommonly dexterous in execution: a hasty or slovenly piece of work could never be to his taste. Would you wish to see after this, in reality, a perfect model of probity and modesty, the most serviceable, grateful and affectionate of mankind, I must refer you to the Original of this portrait,—Mr. Israel Hartmann, now settled at Ludwigsbourg.

L.

S I R T H O M A S M O R E.

This portrait is engraved after the original painting of Holbein in the possession of Mr. de Micheln at Bâle, and which deserves to be ranked among the most beautiful master-pieces of the art. In vain will any one attempt to seize the spirit which seems to emanate from this wonderful production; it is not in the power of the designer, however great his ability, to convey by the graver the expression of an original which conveys the impression of having proceeded from the hand of a superior being——Yet what truth is visible in this copy! What an air of authenticity! It is not possible that this should be the production merely of imagination. Here is one whom you may confidently call a man, one who merits that appellation. Here is a figure presented in the best position possible, and in the most advantageous light; though it is to be regretted that the forehead is covered by the hat. Who would presume to resist that lion-like countenance, all force, all energy? How well assured is that man of whatever he knows, and of what he says! Who will attempt to impose upon him? Who dare pretend to lead, to move, to model him at his pleasure? What unity! What firmness and profundity! What manly virtue! What unshaken prudence! A spirit weak, timid, irresolute or trivial could not support the cold disdain of his silence. How that reflecting look penetrates you! With what ease he sees through the jargon of flattery, or that of unmeaning politeness! How directly he advances to his object! He crushes us into dust, and raises us up again. Call all this declamation, if you will; the word is with me of no importance. You feel however that I am in the right, whether you have honesty enough to acknowledge it, or whether you affect not to see what forces itself upon your notice. This face, particularly this large chin, and the thick neck, suppose a nape uncommonly brawny; and notwithstanding this prodigious force—I had almost



SIR THOMAS MORE.

most called it the force of a bull—what delicacy of judgement, what sprightliness, what attic salt in the mouth, or in the line only which separates it ! But I stop here, as perhaps I shall take occasion oftener than once to refer to this head.

M. C O U N T

M.

C O U N T S T A D I O N .*

The statesman, the accomplished man of business of the highest importance, who dispatches it with equal facility, expedition and exactness, who effects whatever he will—this is what the eye of a Connoisseur will instantly discover in this image.

These eyes arrest and penetrate you : they remove the respectful veil with which you had covered yourself in the antechamber. The heart expands to that assured look : the moment you are in his presence, you feel encouraged by the gracious manner in which he receives you. Every eye whose upper eye-lid is thus folded upward, whose contours are so precise, so sharp ; whose lengthened angle terminates thus in a point——every eye, I say, formed thus, decidedly announces an intelligent activity.

The sprightliness which belongs to the character of the Original, has not been preserved in this copy ; but the Physionomist presently infers it from the combination of the features. He perceives the source of it in the eye, in the nose, and especially in the middle point of the lip, and in the folds of the cheek. He will farther discover in the angle of the right eye and the parts adjoining, a gaiety where wit and gentleness are united.

The contour of the forehead does not accord with the energy and fire which are diffused over the whole form, and which principally shine with such brilliancy in that animated eye.

Most painters, even he who produced this portrait, the great Tischbein himself, seem to neglect the exterior contours of the forehead, and satisfy themselves with conveying the expression of it only. How little aware are they of the shock it gives to a person of taste to observe a palpable disagreement between the expression and the contours ! Why do they not imitate the delightful harmony observed by Nature in this respect !

It

* Minister of State to the Elector of Treves



John Hall Engraver to his Majesty. sculp.

COUNT STADION.

It is impossible for me to overlook in the parallelism of this face, in the regularity and justness of its relations, a character of integrity and truth, great capacity, the love of order, much firmness, courage and dignity. This character announces itself thus from the first instant: it takes immediate possession both of our heart and understanding.

You may remark in the mouth a slight air of discontent, which must be imputed to the incorrectness of the drawing. The left corner of the upper lip is faulty: it ought to have indicated, by a slight trait, its connection with the under lip.

The blunted contour, extending from the right cheek to below the chin, robs this physiomy of part of the delicacy which belongs to it.

Generous goodness, elevated sentiments, natural greatness of soul, are the qualities which this portrait expresses in the truth and harmony of the whole; and it is easier to feel, than to convey, these different expressions. As a work of art, the portrait seems to me worthy of admiration.

* * * * *

I must be permitted to subjoin a few particulars tending to unfold the character of this distinguished personage, and which undoubtedly deserve a place here. Whatever can promote the knowledge of man, and diffuse the spirit of love, enters into my plan, and serves to forward the design of this Work.

Count Stadion on taking possession of his estates, found himself involved in debt. A Steward who was acquainted with the state of his affairs, proposed to him the means of clearing himself, by raising the rents of his farms. The Count approved of this plan; it procured him money to satisfy his Creditors. After some time he visited his estate, and to his great astonishment found several of the farms of which he

had lately granted leases, advertised to be let. On enquiry he found that the mischief arose from the excessive increase of rent. Nothing more was wanting to induce him to continue the old farmers, and he ordered the full value of the advanced rent which they had paid, to be restored. This restitution amounted to £800.

It is impossible to imagine how highly he was respected and beloved in his own country. To enjoy his esteem was to make sure of the public favour.

It had been proposed to convert certain districts of arable land in Suabia into forest. Had this project been executed, Mr. de Stadion would have been a considerable gainer by it, but it met with his hearty opposition. ‘I am much less interested,’ said he, ‘in a hundred deer, than in a single sheaf of corn lost to my poor peasantry. I would rather have the ancient forests laid open, and cleared for the plough.’ During the winter he found employment for the day-labourers, and the poorer of the peasants: and in times of scarcity increased their wages. When the revenue officers came to demand the taxes from the common people, he advanced the money for them, to prevent the necessity of their running in debt to government. He was often seen walking through the villages with a peasant’s child in each hand. The needy and the orphan found in him a father.

* * * * *

An anonymous correspondent who was intimately acquainted with Count Stadion, has left us the following traits of his character and history:

‘Justice, in him, had its principle in a noble disinterestedness, and was supported by a firm and manly spirit; he dispensed it with severity, nay even with rigour, when the prevention of evil was in question. Humane and beneficent to all, he knew however to distinguish

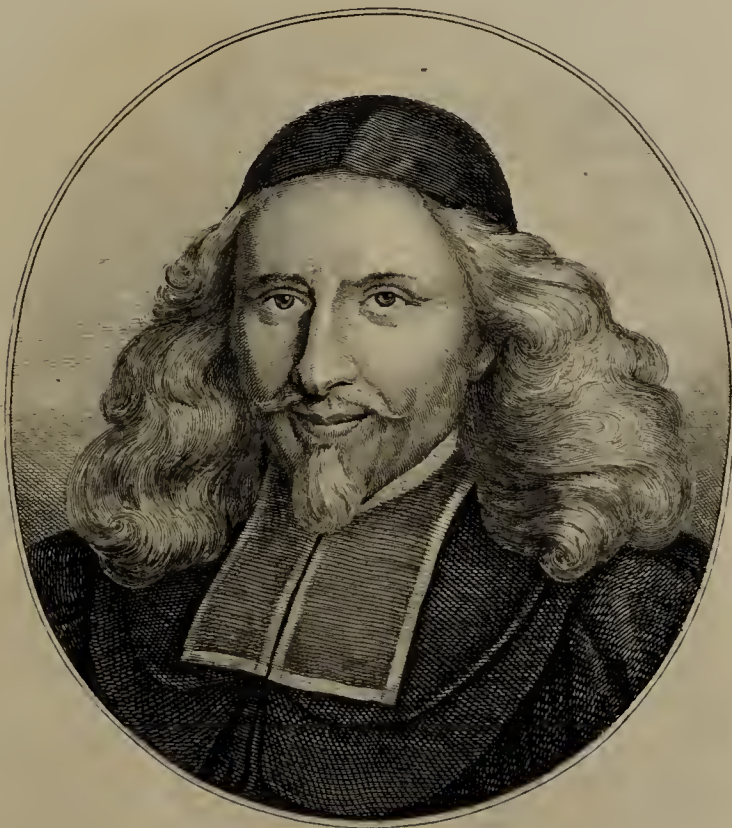
‘ distinguish those whose way of thinking was congenial to his own ;
‘ he had the talent of discovering them by a species of divination
‘ which might be called instinctive, and which seldom deceived him.
‘ A sworn enemy to hypocrisy, bigotry and intolerance, he laid re-
‘ straint on no man’s conscience, and bestowed his chief regard on
‘ the qualities of the heart : He took pains to direct the conduct of
‘ such as courted his protection or acquaintance. In the exercise of
‘ his public employments, he approved himself an able Politician and
‘ a faithful servant. Never could favour or any view of interest de-
‘ tach him from a plan which he thought conducive to the public good.
‘ Endowed with uncommon sagacity, he considered his object in every
‘ form which it could assume, and calculated every consequence which
‘ might result from it. His heart was naturally possessed of exquisite
‘ sensibility, and he regarded no sacrifice as too great for him to make,
‘ when the happiness of his friends was at stake. He loved and pro-
‘ tected the Sciences. Favourable to agriculture from a conviction of
‘ its importance, he encouraged it besides from taste : gardening was
‘ one of his amusements. Many young persons who distinguished
‘ themselves by superior talents were educated by him, and sent to
‘ visit foreign countries with liberal appointments : He spared neither
‘ trouble nor expence, to secure to his country the acquisition of a
‘ man of merit. His library, his fine collection of pictures, his build-
‘ ings, are so many monuments of his erudition, taste and magnifi-
‘ cence.

‘ After fifty years of faithful service, Count Stadion retired from
‘ business and the Court, to enjoy, as he said, a little interval between
‘ life and death. He chose an asylum in one of his own estates, in
‘ which he passed eight happy years more in the bosom of his family,
‘ in the society of a few valuable friends, and amidst subjects whom he
‘ was continually loading with benefits. He terminated his career at
‘ the age of seventy eight : and a life so honourable was crowned with
‘ an

‘ an end worthy of it : He looked forward to his last moment with the
‘ resignation of a Christian, and the firmness of a Philosopher. He
‘ died lamented by his subjects, regretted by his friends, and his me-
‘ mory is respected even by his enemies.’

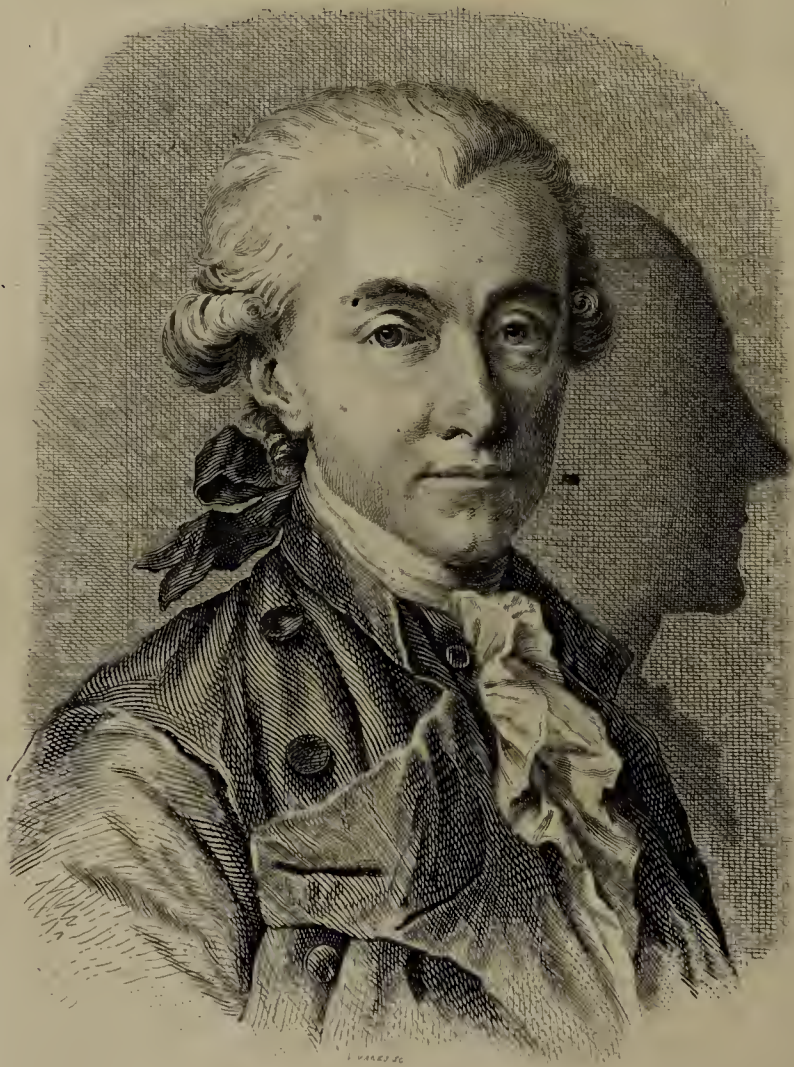
N.

The eyes of this portrait are so wretchedly drawn that they must pass for almost nothing. We have little more than the sketch of them; but imagination can easily supply the deficiency, from a slight examination of the form and air of the face. If we consider them in relation to their orbit, these eyes must be little and sunk, but they will not however on that account appear less luminous. A head like this reflects calmly; it turns its object every way, and meditates upon it with deliberation. It promises a man naturally good, gentle, modest and sincere, who unites much ingenuity to the powers of speech. The mouth especially seems to justify this opinion, which is still farther confirmed by the form of the face, and even by the hair. The design of the forehead is too vague and destitute of character. Serenity of mind is the only inference to be drawn from it with any degree of certainty.



O.

How much more expressive is the silhouette than the shaded face! Both of them, it is allowed, announce a man estimable for his goodness, probity and eagerness to oblige; but the Physionomist will in preference attach himself to the silhouette, because it presents him with greater dignity in the under part of the profile, and more poetical sentiment in the nose. The form of the face is besides infinitely more vulgar in the portrait. It wants the unity of the moment, or, to express myself more correctly, You do not find in it a single moment that is perfectly simultaneous. The eyes say nothing, ask nothing, observe nothing: they are totally destitute of idea. The attitude and the light appear to me likewise very badly chosen: they almost entirely destroy the effect of the upper eye-lid, and cannot possibly be in harmony with a nose so prominent as this is.



P.

Here is a most original head, admirably well hit off, and placed in a good light. You perceive in it the form and the traits of the face in their utmost precision : and though the nostrils and eyes be not drawn with perfect accuracy, they destroy not however the principal character. We have before us a man of singular integrity, candor and sense, equally active and inventive. Sure of his mark, he will have the courage to deviate from the common track : but never will he transgress the bounds of modesty, which is natural to him, nor make any one feel his superiority. I expect not from such a forehead the talent of poesy ; but will confidently affirm that we have here an attentive mind, that this man has a turn for research, and will probably apply his industry to the mechanical arts.



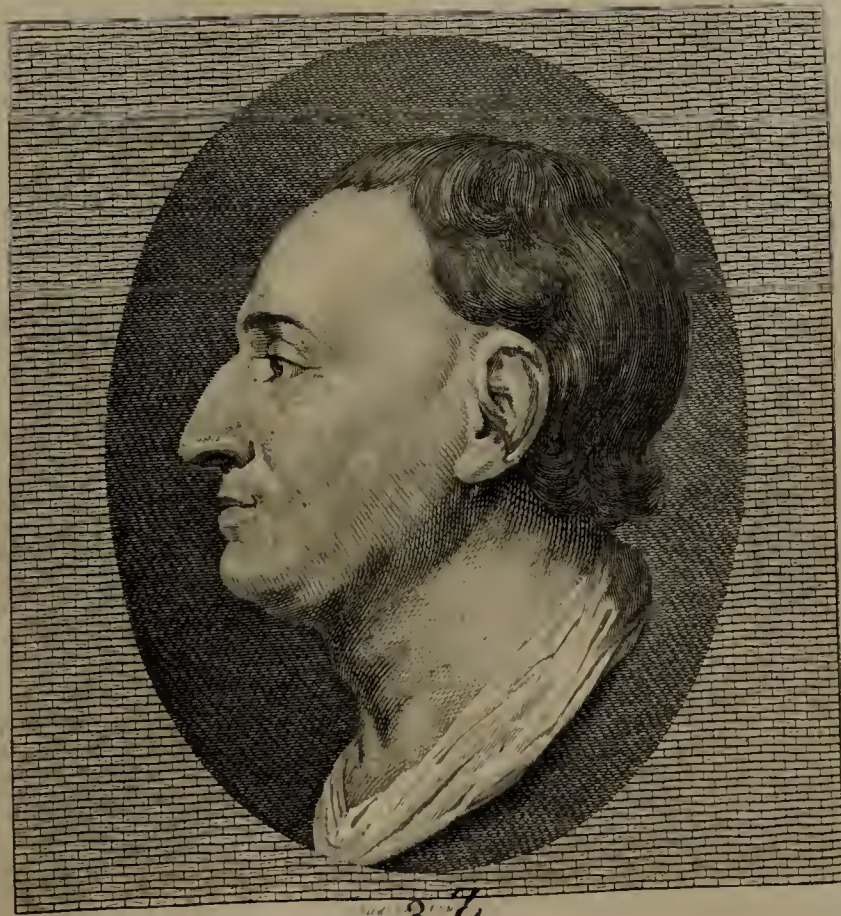
Q.

There is much spirit and ingenuity in this phyfionomy, but the drawing is weak and timid. The contour which extends from the eye down to the chin, and that which bounds the hind-head, promised a forehead more ferious. The upper part of the forehead itself required progrefions delicate and more expreffive. The Phyfionomift will pronounce at firft fight that this profile ought to have been treated with greater boldnefs: that the eye and mouth are by far too timid and childifh. Strengthen, for example, by a fingle ftroke of the graver, the upper eye-lid, and you will reftore to that face, part of the ingenuity that belongs to it.



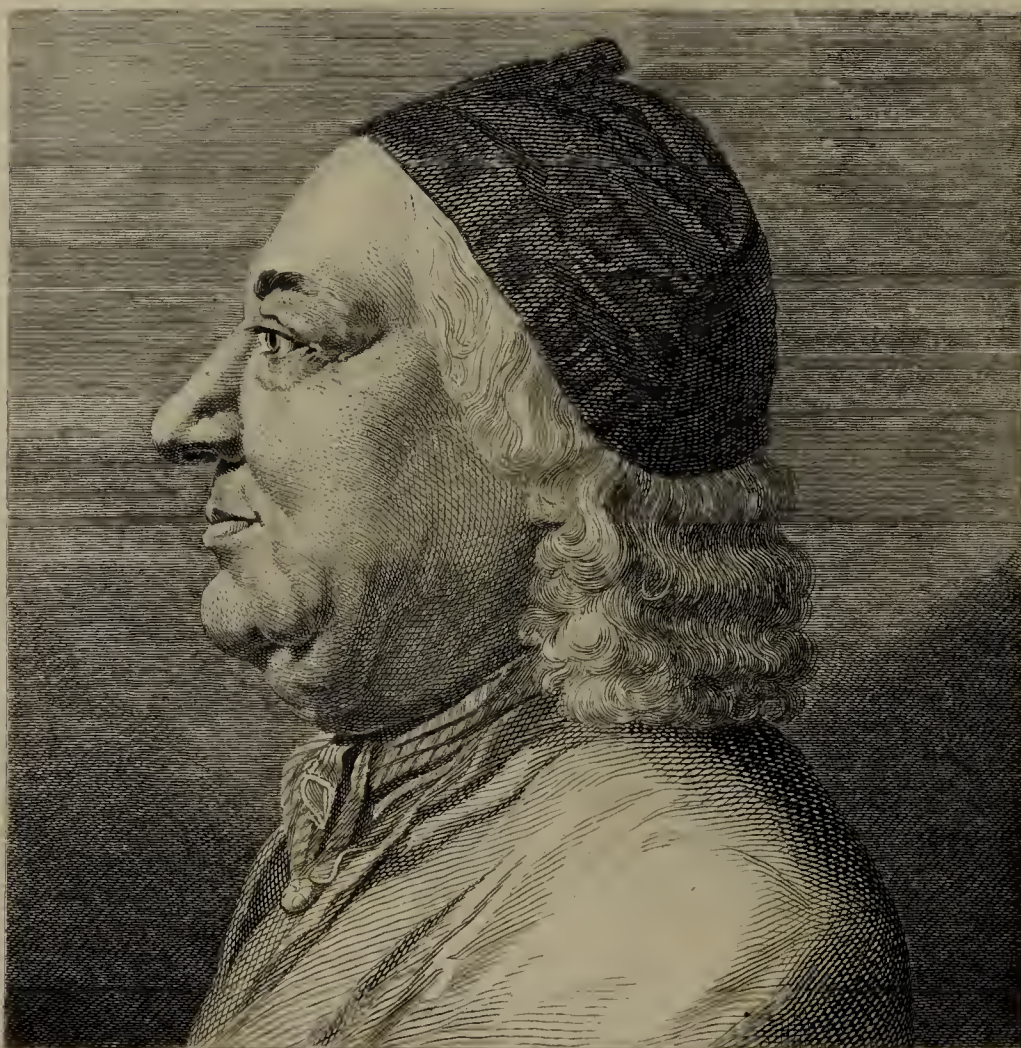
R.

I very much doubt whether this profile be a strong likeness; but however far it may be from the Original, I maintain that it cannot have been designed after a mean or ordinary man. It is extremely difficult to hit the outline of this sort of heads with perfect accuracy, but an Artist of the meanest ability, will hardly miss it altogether. Notwithstanding the feebleness of this copy, the principal form is conspicuously apparent. It is the profile of a Thinking Man, who loves and pursues the beautiful, who attaches himself to it from taste. I do not believe he possesses very exquisite sensibility: and, such as he is in the portrait before us, I should be tempted to say that he feels according to reason; that he is the opposite of those soft and delicate souls, of those romantic and electrical spirits who refer every thing to sentiment. I perceive, besides, in this head, a productive force which acts not by sudden starts, but which has occasion to labour its subject, to reflect upon it, to treat it methodically. There is a vacancy in the mouth absolutely incompatible with the eye, the nose, the front and back part of the head.



S.

I rank this man too among the Thinkers who reduce every thing to analysis; but his profile by no means reaches the ingenuity and unity of the preceding, which, by its structure and proportions indicates more simplicity and clearness of idea, more genius and ability than are discoverable in the one before us. To be satisfied of this, you have but to take separately each particular part of the two profiles, the forehead, the nose, the mouth, the chin, and to compare them with each other. The eye alone might admit of some exceptions: that of the last face, without being more intelligent, has more vivacity than the other, and supposes a man more active, more enterprizing, more persevering. The character taken as a whole has a tint of harshness, violence and obstinacy; but these defects are somewhat corrected by the *air of the face*, which promises a humour more pliant, more complaisant and obliging than the former. The favourable side of this character displays itself in the eye, the cheek, and the mouth; the rest is to be found in the other parts of the face, and in its form.



T.

This is the head of a man of considerable genius, but whose mind purely passive, confines itself to observation. We must not rank him among the Thinkers properly so called ; he is excluded from this distinction by the forehead which is too smooth and too simple ; but we cannot help admitting him to pass for a very intelligent Observer, of singular ingenuity and taste. In such an attitude, and such a position, heads of this class ought ever to be drawn. This face however has nothing animated : it wants energy, fire, activity and industry ; a mind like this was made for *receiving* only and not for *producing* ; that mouth will not say a great deal, but all it does say will be to the purpose.

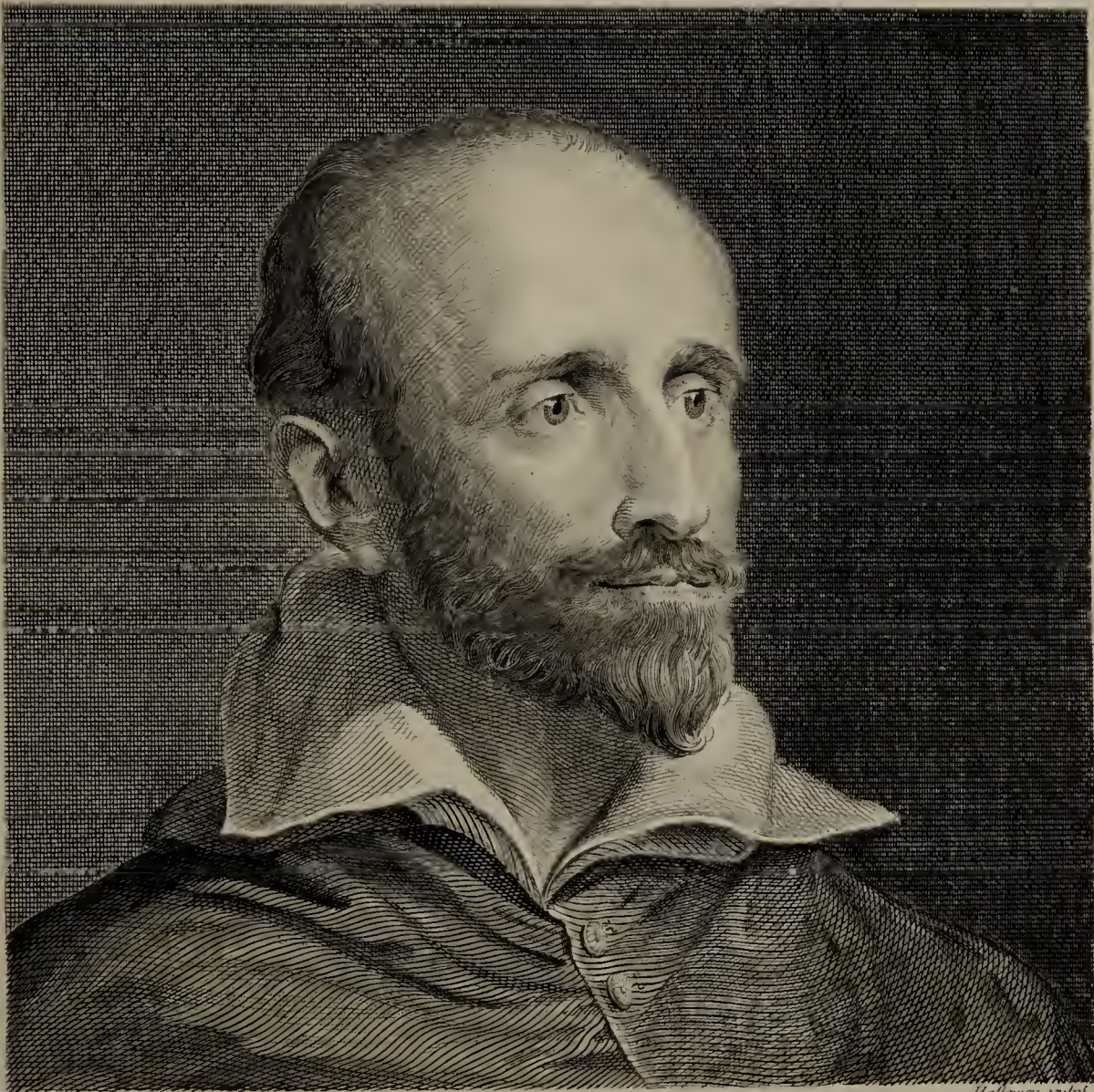


V.

This too is one of the faces whose likeness it is almost impossible exactly to hit, or entirely to miss. It will always preserve, even in the most inaccurate copy, a trait of greatness very easily discernible. Whoever looks on the annexed portrait, supposing him to know nothing about the Original whom it means to represent, will nevertheless say without hesitation, ‘ This is a superior Genius,’ and it were the grossest affectation to deny it.

In truth, what depth of understanding, what consummate wisdom may not be expected from such a physiognomy? I would venture to hold it up as the complete model of a profound Politician, of an enlightened Statesman. Were I a Prince, this is the man whom I would choose for my prime Minister. Such is the forehead, the nose, the eye, the look, which I would wish to find in him. This man is not — a Poet, nor a Philosopher, nor a Mathematician; but let the several merits of these different characters become necessary to him, and he will make them all his own. Examine one by one the forehead, the nose, (though indifferently drawn*) the eyes, the eye-brows, the mouth, the ear—and you will find them equally expressive. If the parts taken separately be thus significant, how powerful an effect must the combination produce!

* The English Artist has endeavoured to preserve the Physiognomical Character of this portrait, but thought himself at liberty to correct the drawing. This parenthesis, alone, is inapplicable to his Engraving.



BENTIVOGLIO.

X.

The relieve of this portrait is admirable, it is so well designed and the light and shade so happily disposed, that in these respects, it may be considered as a masterpiece. The form and features have all the precision, all the harmony which can be expected from the graver, in a space so contracted. As to the character of the Original, I would say, that he is of a phlegmatic and sanguine temperament; that he is a friend to order: that he never sallies beyond his sphere, but acts always with calmness, and as a man of integrity. I would assign him only moderate talents; no genius, no productive force. I form this judgement from the exterior contour which extends from the point of the toupee to the chin: the ear too contributes somewhat to this decision.



Y.

THE DUKE D' URBINO.

You discover still the spirit of Raphael in the tenth copy of this head; but there is wanting, as in most of the heads of this great Painter, the exact truth—the details of Nature—and, I have the courage to add, correctness of design. However bold this criticism may appear, it is nevertheless well founded; the heads, and especially the portraits of Raphael, are scarcely ever correct in the detail. The nose is always too near the mouth, and too far from the eye. Almost always, and chiefly when he paints soft and voluptuous faces, he blends in them less or more of his own image; certain forms, and a tint of resemblance which recal it. This is clearly the case with the portrait under examination. It has something of the air of Raphael; and for this reason you discover in it his calm and gentle character, his propensity to love and pleasure. The eye, the eye-brow, the nose, the mouth, the oval form of the face, every thing is animated with the same spirit, every thing expresses the soft recollections of a Soul employing and feeding itself with a beloved object. There is not a single particular, even to the very hair, but what suggests the idea of a tender and amorous disposition.

It is to be regretted that the nostril and the angle of the lips are drawn so carelessly. Thus it is that negligences of this sort disfigure a hundred thousand portraits, and yet escape the superficial Observer, though they inconceivably injure the expression.



The DUKE D'URBINO.

after Raphael.

93

Published as the Act directs in Jan^y 1791 by J. Murray, J. Holloway and the other Proprietors



Engraved by Tho^t Holloway.

M. after RAPHAEL.

Published as the Act directs by J. M. & the other Proprietors, April 2 1792.

Z.

M * * * * A F T E R R A P H A E L.

What has been said respecting one head by Raphael, is applicable to almost all of them. They all have the same inimitable perfections and the same faults. Ye friends of truth! wherefore disguise what forces itself on observation, and what no one can deny? In order to be a great man, is it necessary to be free from every fault? Is it not sufficient to the glory of Raphael to have redeemed a few slight blemishes by beauties and perfections without number? Let us do justice to his talents, let us acknowledge his merit—but do not let us conceal his defects; but point them out with a modest frankness to the enthusiastic Admirer and the servile Imitator.

Here is another head which strikes by its character of greatness, by a happy mixture of calmness and resolution, of intrepidity and gentleness. It is much more thinking and decided than the preceding, but at the same time less poetical, and less formed for love. The nostril excepted, that nose is almost sublime; and yet it could not be so by the side of such an eye. The expression of the eyes is never either true or sublime, when in such an attitude the upper eye-lid entirely disappears. We must impute the obliquity of the mouth to the Copier, and shall only add that a collection of such shaven heads, presented in this attitude and in this light, would be infinitely interesting to the Physiognomical Observer.

A. A.

HENRY FUSELI.

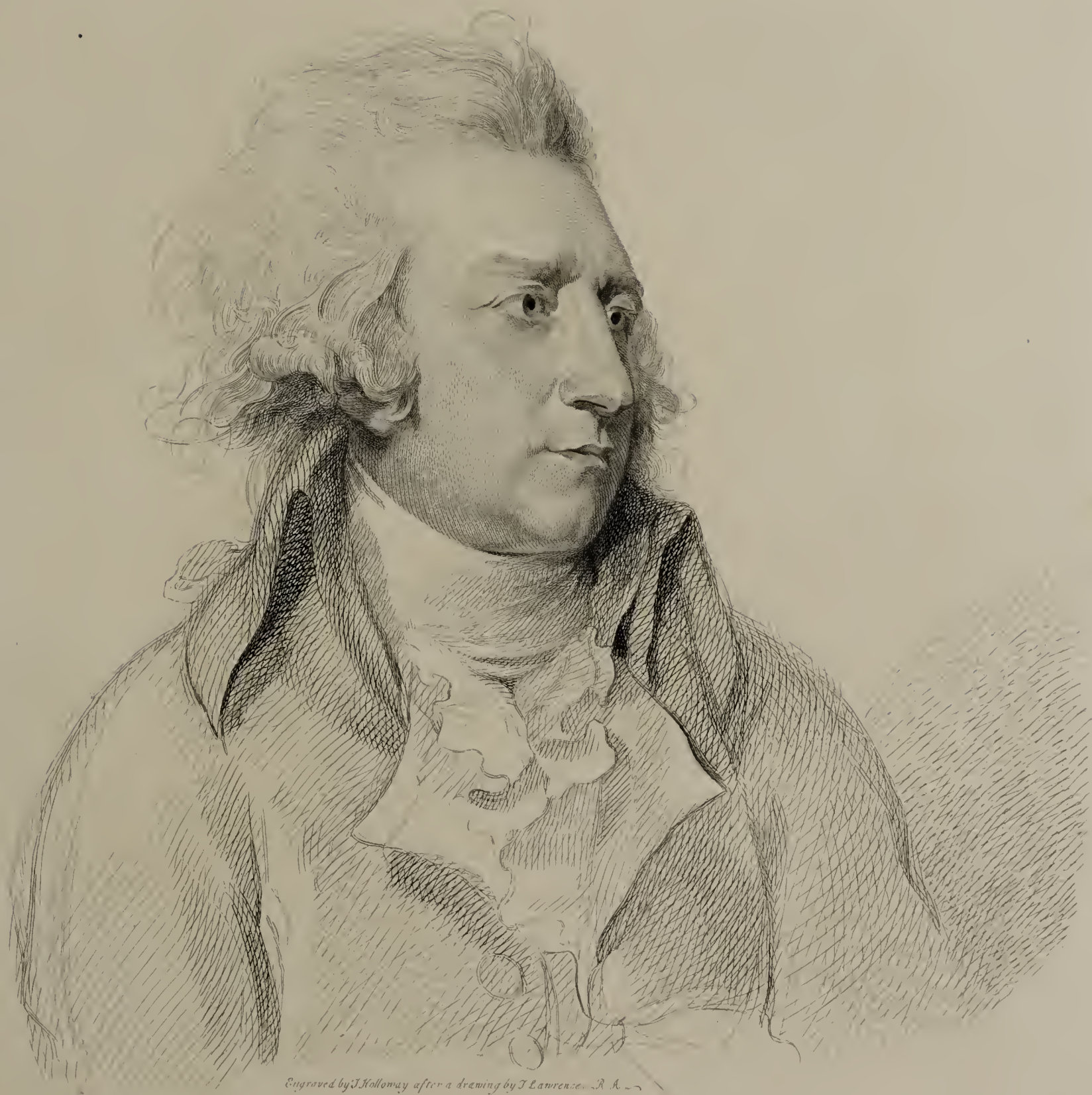
Here is a character given in a very superior style, a face drawn with all possible precision. In this manner you must design if you would draw as a *Physionomist*. All the features are of incontestable truth; they are so many distinct perceptions, in which every thing is positive, in which nothing is altered or affected. The Painter has forgotten himself, and given undivided attention to Nature alone, whose faithful Interpreter he ought to be. It was hardly possible, without doubt, to catch all the spirit of a face so original; but the copy is a sufficient proof that the designer was filled with his object, that he studied it, and employed every effort to subject it to his pencil. He wished to imitate Nature, as closely as she can be imitated by Art: he wished to preserve the vivacity of the eyes, the expressive curve of the upper eyelid, that of the mouth, that of this energetic nose, which alone announces at once the extraordinary man. The Artist has executed his task; but his very exactness, and his scrupulous fidelity have produced perhaps some touches, which appear to us rather too strong.

It remains that we characterize this *physionomy*: and much we have to say of it. The curve which describes the profile in whole is obviously one of the most remarkable; it indicates an energetic character, which spurns at the idea of trammels. The forehead by its contours and position is more suited to the Poet than the Thinker; I perceive in it more force than gentleness, the fire of imagination, rather than the coolness of reason. The nose seems to be the seat of an intrepid genius. The mouth promises a spirit of application and precision—and yet it costs the Original the greatest effort to give the finishing touch to the smallest piece. His extreme vivacity gets the better of that portion of attention and exactness with which Nature endowed him, and which is still distinguishable in the detail of all his works. You will even sometimes find in them a degree of finishing almost



Bromley Sculp^t

HENRY FUSELI.



Engraved by J. Holloway after a drawing by J. Lawrence. R. A.

HENRY FUSELI ESQ^R R.A.

— Αει θα λειποντι εοικως *Walter*

110

Published as the Act directs by T. Holloway and the other Proprietors Oct^r 28th 1796.

almost over curious, and which for this reason forms a singular contrast with the boldness of the whole.

Any one may see, without my telling it, that this character is not destitute of ambition, and that a sense of his own merit escapes him not. It may also be suspected that he is subject to impetuous emotions ; but will any one say that he loves with tenderness, with warmth, to excess? There is nothing however more true; though, on the other hand, his sensibility has occasion continually to be kept awake by the presence of the beloved object: absent, he forgets it, and troubles himself no more. The person to whom he is fondly attached, while near him, may lead him like a child; but, quit him, and the most perfect indifference will follow. He must be roused, be struck, in order to be carried along. Though capable of the greatest actions, to him the slightest complaisance is an effort. His imagination is ever aiming at the sublime, and delighting itself with prodigies. The Sanctuary of the Graces is not shut against him, but he has no great skill in sacrificing to them, and gives himself very little concern about it. Though formed to feel it, he seldom reaches the sublime. Nature intended him for a great Poet, a great Painter, a great Orator; but, to borrow his own words, ‘inexorable fate does not always proportion the will to our powers; it sometimes assigns a copious proportion of will to ordinary minds, whose faculties are very contracted; and frequently associates with the greatest faculties a will feeble and impotent.’

B. B.

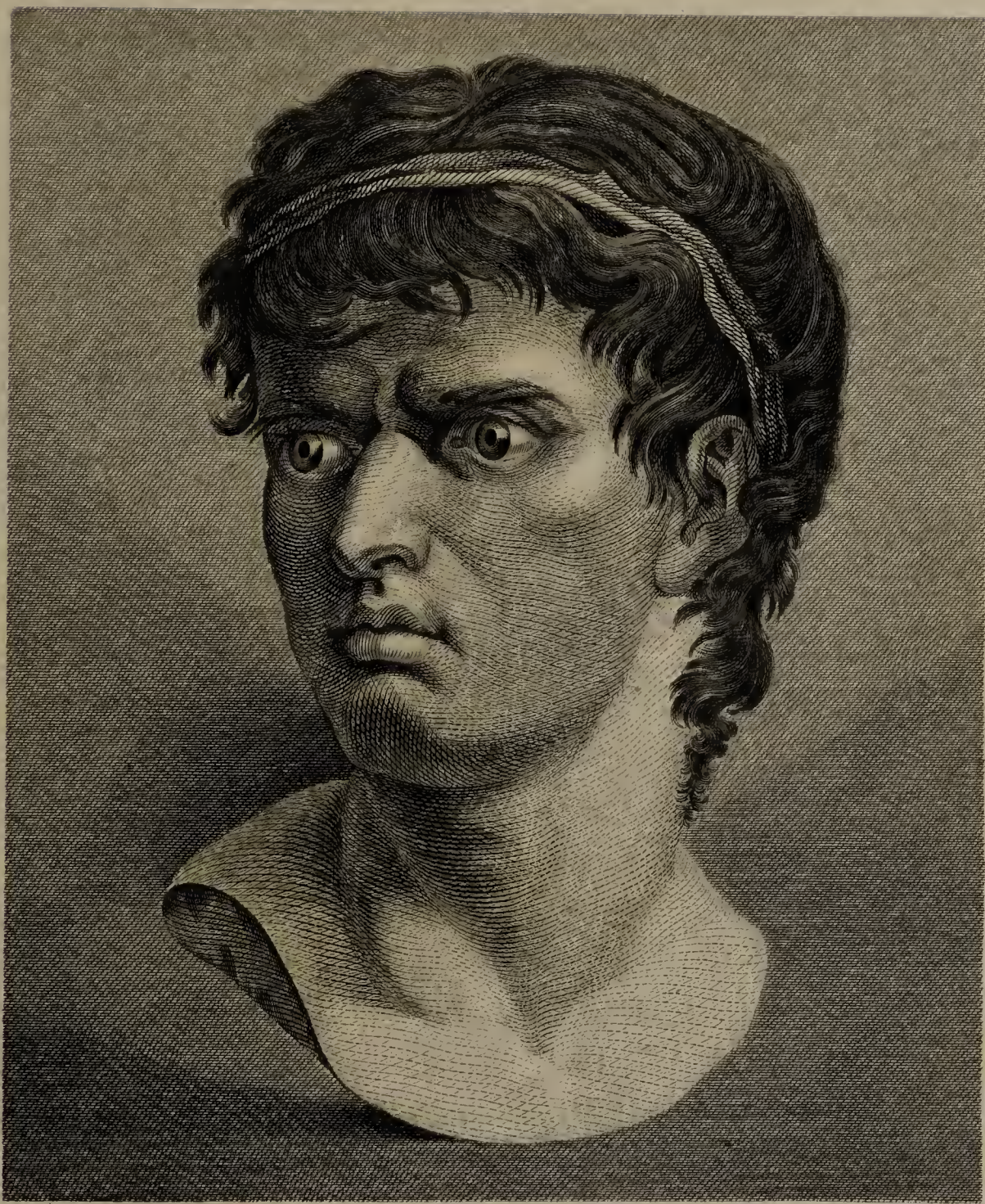
A D D I T I O N S.

Phyfiognomy, or what amounts to the same thing, the knowledge of man, would gain infinitely, if a person, of whom a good likeness is given could be judged of besides from his works. We shall endeavour to collect some essays of this sort.

Having examined in the preceding article the image of a man remarkable for his character and his talents, we shall now present to the Reader a few of his productions. Considered as such, and as works of art, they will furnish us, in both respects, with reflections interesting and useful to the end we have in view.

A. BRUTUS AFTER FUSELI.

Here is, first, a Brutus, at the instant when the Ghost appears to him. The copy has been cruelly disfigured, especially in what regards the mouth and root of the nose; but whatever may be its faults, a vigorous mind alone could have seized a character of such force. The terror painted on this face announces a soul filled with agitation and uneasiness, yet still possessing itself sufficiently to think and to reflect. Uncertainty, boldness, contempt and fear are legible in the eye, and the mouth. The contours of the eyes, the eye-brows, and the nose want correctness and dignity, but a character of greatness, which does honour to the feeling and the efforts of the Designer, is strikingly apparent in the whole taken together. In the chin, particularly, there is an expression of obstinacy, courage and haughtiness.



Fuseli del.

Trotter sculp.

BRUTUS.



MARY SISTER OF MARTHA.



H. Fuseli del.

T. Holloway sculp.

MARY Sister of MARTHA.

This Print is engraved after an entirely new Drawing by M. Fuseli, he being unwilling that the preceding Outline should pass as his Idea of Mary.

But M. Lavater's remarks rendered it necessary to the English Editor to give a fac simile of the French Engraving.

Published as the Art directs, 3 July 1791 by J. Murray T. Holloway and the other Proprietor.

B. MARY THE SISTER OF MARTHA.

A mixture of gentleness and harshness, of enthusiasm and sensuality. The forehead and the nose are too coarse, and never could be in accord with the mild and docile character of a disciple of Jesus. The eye, on the contrary, expresses perfectly well a religious attention, great mental vigour; if it did not terminate too much in a point, it might be held up as the model of an energetic and spiritual eye. The mouth is much too coarse; the corner of the lips, in particular, wants truth and correctness; but this fault must be imputed to the copyer, and we must still admit that this mouth preserves an air of devotion, languor and tenderness.

The eye-brow, in my opinion, is the best managed part of the face.

The attitude of the hand is very fortunate, and happily serves to mark the calmness of attention; but it is badly designed: too weak and too delicate for the hand of a man, it has neither the grace nor pliancy of the beautiful hand of a woman.

All these traits in general are too strong for a female figure. The ear alone deserves to be excepted: I see in it both delicacy and precision; but it is too far from the nose, besides somewhat too large, and badly placed.*

* The Painter has been consulted, with respect to this subject, and has endeavoured to regain what was lost or disfigured by the Engraver of the head in the French edition. It is left to the Reader to determine, whether the criticisms of the Author, on spurious deformities, were worth retaining at the expence of propriety and beauty?

C. SAINT JOHN.

Saint-John-Baptist in the ecstacy of contemplation: 'This is the
'Lamb of God.'

It would be superfluous to criticise the eye, and especially the upper eye-lid. This trait is evidently extravagant, affected, and destitute of truth; it conveys however the idea of the Designer.*

The forehead and the bandage which covers it, mean nothing.

The nose announces undoubtedly great delicacy of judgment: but nothing in it suggests the sublime character of a Prophet, or the transports of a love purely divine.

The mouth is drawn without any precision; the upper lip is something more than whimsical—and yet both the one and the other express the desire of a Soul whose affections are set on things above, and which has renounced all the vanities of this world.

The chin, the part below it, and the neck, are equally expressive of this pious elevation.

Is it not deeply to be regretted that a man full of genius and energy, will not take the trouble to study attentively every part of the face after Nature? Is it to be expected that any one should imitate her well, without knowing her? Without the truth of Nature genius sinks to little or nothing, and energy becomes weakness whenever it ceases to be natural.

How many young Artists might have risen to the height of the greatest Masters, had they set out with studying correctness; had they listened to the voice of truth, rather than followed the wanderings of a wild imagination!

* The Designer of this head was in company with MR. LAVATER when he sketched it: whilst he was talking, he amused himself with drawing some unpremeditated Lines on the paper before him—MR. LAVATER liked them, and the Artist gave to his Design a certain finish. Having totally forgotten the drawing of that moment, he feels himself above defending what appears merely to be a Caricature of Guido's manner—the foreign Engraver has done what was in his power to make it worse. MR. LAVATER, rather fancifully, has thought proper to call it ST. JOHN, BAPTIST.



Fuseli Delin.

W. B. 10065 2 2216.

ST. JOHN.



SATAN.

*The Engraver has consulted the Designer, and followed the Original,
the mouth of which expresses contempt instead of fear.*

D. S A T A N.

What a singular production ! It proves at least beyond contradiction the extraordinary powers of the Artist ; it announces a man filled with his subject, pressing toward the mark, and making every effort to attain it ; prompt in seizing an idea, and eager to bring it forward. You feel at once what must have passed in his mind at the moment when he gave himself up to this composition ; but the smallest reflection is sufficient to the calm Observer to discover its faults : he finds in it a borrowed and affected manner : that original sin of all Painters who have genius, or who imagine that they have it.

One is easily persuaded that this image represents a Being powerful, extraordinary, more than human, the sworn enemy of every thing that belongs to gentle simplicity and dignity of sentiment.

Harshness and obstinacy are engraven on that front of brass.

The same character is visible also in the eye-brow, if that name may be given to the capricious trait which the Painter has substituted in its place.

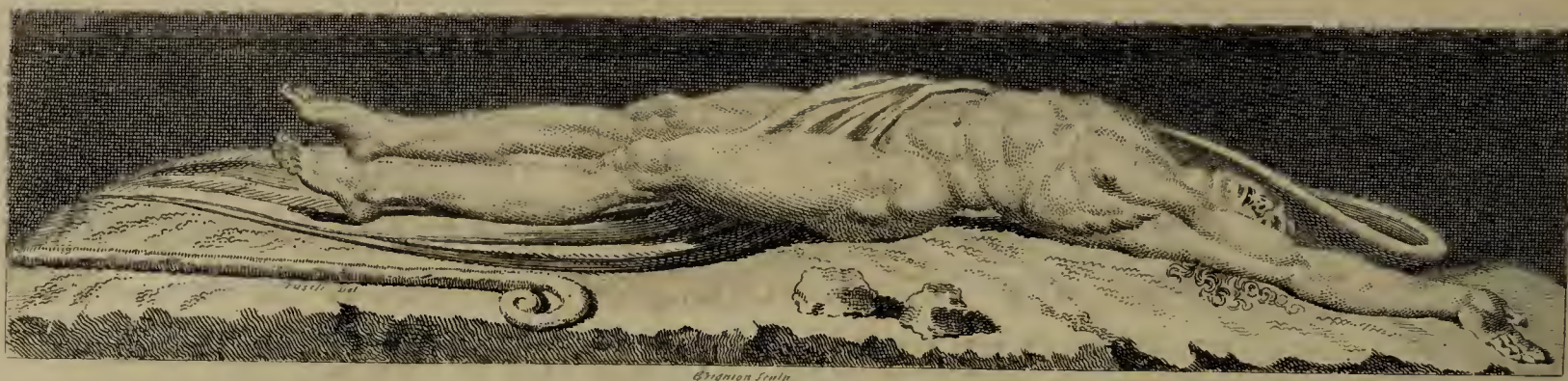
The eyes are menacing from rage and malignity ; but they are at the same time disturbed by fear. That look indicates agitation from some unexpected discovery.

The upper part of the nose expresses violence ; the lower announces a judicious mind—but ought to express more malignity and fury.

The Mannerist is apparent in the mouth. In this copy it is weak, though it be not so in the Original : here it expresses fear rather than contempt. The under lip is far too good.

The chin too ought to have been better characterised : compared with that terrible forehead, it is too gentle and attractive ; it should have been broader, firmer, a little awry, and projecting.

Under these disfigured traits you cannot however but distinguish the fallen Angel : you perceive still, some traces of his ancient greatness—and in this consists, if I am not mistaken, the principal merit of the piece.



E.

The death of Abel, the first victim sacrificed to envy, furnishes a bold subject for the pencil of our Artist; and suffering innocence is here presented in manly and energetic traits, under the form of a Hero. The same vigorous touch is discernible in all the Works of this Painter. A manner feeble or pitiful were altogether unsuitable to his original genius. You remark, in his designs, rather a sort of tension, which in truth is not common, but which he sometimes pushes to extravagance, even at the expense of correctness.



F.

This figure must strike, even without our knowing what it is intended to represent; and it is surely not the production of an ordinary genius. A single design such as this announces more than a methodical Artist, more than an Artist merely intelligent. And if I further add that this figure represents the Magician Balaam on the summit of the Mountain, blessing the Children of Israel, whom he intended to curse—could any one refuse to the Author a genius kindled with the fire of a Michael-Angelo?



G.

Fury and force, an energy uniformly supported, and ever active—this is what distinguishes most of the figures and compositions of this masculine genius. Spectres, Demons, and madmen; fantoms, exterminating angels; murders and acts of violence—such are his favourite objects; and yet, I repeat it, no one loves with more tenderness. The sentiment of love is painted in his look—but the form and bony system of his face characterize in him a taste for terrible scenes, and the energy which they require.



Fuerst delin.

Holloway sc.

Drawn from memory after a real Scene in the Hospital of S. Spirito at Rome. Mr. Lavater has given only the terrific part of the Scene. The Designer having indulged the English Artist with the original Drawing complete, he thought it would be acceptable to the Public to give the whole in this Edition.

Published as the Act directs, by T. Holloway, 20 Oct. 1791.

H.



Published as the A. directs by H. May, Oct. 20 1791.

The Witch of Endor. Her face presents a mixture of greatness and littleness, of originality and caricature. Her attitude expresses energy and astonishment.

The figure which represents the Spirit of Samuel is in every respect admirable.

That of Saul equally merits the highest praise, and is perfectly suitable to the Hero whom we see fainting in the arms of a Soldier inured to dreadful Scenes.

The lower vignette may serve as a contrast; it presents the image of calmness and wisdom.



I.



Four faces the idea of which has been taken from Dantè's Hell. They express the most horrible sufferings; but even in this state they announce characters naturally energetic, though destitute of true greatness. Forehead 3. for example, could not possibly belong to a distinguished man.

Those are not ordinary sinners; they are men rugged and relentless, who never knew what pity was; and therefore judgement without mercy has been pronounced against them.





SALOME.



H. F. W. Esq. R. A. delin.

T. Holloway sculp.

THE DAUGHTER OF HERODIAS

K. SALOME AFTER FUSELI.

Though the print annexed be one of our Artist's earliest productions, you perceive in it already his taste and his manner.

The face of the daughter of Herodius is neither sufficiently young or feminine. The eyes and the nose, without being beautiful, are not however destitute of dignity. The too narrow forehead, which announces obstinate insensibility, can produce a good effect neither for the physionomy, nor as a picture; besides, it forms a singular contrast with the length and delicacy of the hand. The look expresses a stupid astonishment, which is not even that of fear.—The head of Saint-John is at least forty years too old. I discern in it, in truth, a noble energy, but not by far the sublimity “of the greatest of those who are born of woman.” Such noses are too feeble, too timid for energetic characters. An arch which rises thus in the middle of the nose always supposes a weakness of temperament and a want of courage.

There is a great deal of expression and truth in the physionomy of the Attendant, though the under part of the nose be badly drawn. Terror and anguish are painted on the manly face of that other personage, whom I take to be one of the friends of Saint-John.



H. Fuseli del.

J. Giltay sculp.

L.

Here is another figure full of fire, of dignity and energy, but defective in respect of truth and correctness. I imagine it represents a Patriarch or a Prophet bestowing his benediction. Nothing can be more solemn than this face. If that mouth had anathemas to pronounce it would strike terror into the most obdurate hearts. Who could resist the adjuration of such a person?



M.

There is no subject, even to a head of Christ, in which our Artist* does not blend an air of savageness—and the model of patience bears here the character of vehemence. The oblong square of this face adds nothing assuredly to the expression of its grief. On the contrary, the less harsh the forms are, the better they express the afflictions of the soul, the more susceptible they are of dignity and energy. Great internal force may very well subsist without vehemence. The nose alone, and the gentleness depicted in it certainly required a form of face totally different. This before us presents only the grimace of a forced character, only an assemblage of traits absolutely heterogeneous.



* This head is not a design of Mr. Fuseli's, but copied by him from an ancient picture of Andrea Verrocchio. He is unwilling it should pass with the British public as *his* Idea of Christ. H. H.

N.

The richness of this composition takes nothing away from its simplicity. It is a Knight who has just assassinated his mistress. Fettered by remorse of conscience, accused by the presence of his victim, he deplores his madness, but repents it not; he detests it, and yet still applauds himself for it. A character of such force was capable of committing a premeditated crime in cold blood. Before giving himself up to it, he beheld it not in all its blackness: and even after the fatal blow, he does not yet feel it in all its enormity.

*Fuseli Pinx.**Holloway Sculp.*

Ezzein Count of Ravenna, surnamed Braccialferro or Iron arm, musing over the body of Meduna slain by him for infidelity during his absence in the Holy Land

Published as the Act directs, by T. Hollis at 20. Oct. 1751.



Published as the Act directs by T. Holloway on October 17, 91.

We cannot finish better than with this beautiful composition of Raphael, drawn from memory. This copy* pronounces at once the elogium of our Artist's genius and sensibility; and after the many proofs we have produced of his ardent imagination, one was wanting to establish his gentle and loving character. Is it not self evident that this piece is singularly delicate? Every thing in it breathes tranquillity, softness, tenderness. You love to hang over it; you feel an inclination to assist the persons employed in rendering to Jesus Christ services so affecting.

* Whoever chooses to compare this copy with the original will find that *all* of it does not belong to Raphael.
H. H.

FRAGMENT FOURTEENTH.

OF THE

HOMOGENEOUSNESS

OF ALL THE

INDIVIDUALS

OF

THE HUMAN SPECIES.

IN all her organisations, Nature operates from the interior to the exterior ; every circumference in her bends towards a common centre. The same vital force which makes the heart beat, puts in motion also the extremity of the fingers. One and the same force has arched the scull and the nail of the toe. Art only afforts, and in that differs from Nature. This last forms a whole of one piece, and at a single cast. The back unites itself to the head ; the shoulder produces the arm ; from the arm springs the hand ; and the hand in its turn sends out the fingers. Universally the root rises into the stem, the stem pushes out the branches, the branches produce the flowers and fruit. One part is derived from another as from its root. They are all of the same nature, all homogeneous. Notwithstanding all these relations, the fruit of branch *a*. cannot be that of branch *b*. much less the fruit of another tree. It is the determinate effect of a given force ; and it is thus Nature uniformly acts. For this same reason, the finger of one man never could be exactly adjusted to the hand of another man. Each part of an organic whole is of a piece with the combined whole, and bears the character of it. The blood which flows in the extremity of the fingers has the

character of the blood which circulates in the veins of the heart. The same thing holds with respect to the nerves and the bones; all is animated with one and the same spirit. And as every part of the body is found to have a relation to the body to which it belongs; as the measure of a single member, of a single little joint of the finger, may serve as a rule for finding and determining the proportions of the whole, the length and breadth of the body in all its extent—in like manner also the form of each part separately taken, serves to indicate the form of the combined whole. All becomes oval, if the head be oval; if it be round, all is rounded; all is square, if it be square. There is only one common form, one common spirit, one common root. Hence it is that every organic body composes a whole, from which nothing can be taken away, and to which nothing can be added, without destroying the harmony, without producing disorder or deformity. Every thing pertaining to man is derived from one and the same source. Every thing is homogeneous in him: form, stature, colour; the hair, skin, veins, nerves, bones; the voice, gait, manners, style, passions, love and hatred. He is always one, always the same. He has his sphere of activity in which his faculties and sensations move. He has the power of acting freely in this sphere, but he has not the power of transcending its limits. I admit, however, that every face changes, however imperceptibly it may be, from one moment to another, even in its solid parts; but these changes are still analogous to the face itself, analogous to the measure of mutability, and to the proper characters which are assigned to it. It can change only after its own manner, and every affected, borrowed, imitated or heterogeneous movement, still preserves its individuality, which determined by the nature of the combined whole, belongs only to that particular being, and would no longer be the same in one different.

I almost blush for the age I live in, that I am under the necessity of insisting on truths so palpable. What will posterity say, when it observes

serves me obliged to take so much pains to demonstrate this proposition so evident, and yet so frequently denied by some who would pass for Philosophers. 'Nature amuses not herself in matching detached parts: She composes at a single cast: her organisations are not in-laid work.' Her plans are the production of one and the same instant. There is always the same ruling idea, the same spirit makes itself felt even in the minutest details; it extends through the whole system, and pervades every branch of it. Such is nature in all her works. On this principle it is that she forms the smallest of plants as well as the most sublime of human beings. A production resembling mosaic work, and all whose parts are not derived from one common stem, which transfuses its sap to the remotest branches, is the production neither of sentiment nor of Nature. You will find nothing of energy, of truth or nature but in that whose expansions grow out of the very body of the subject: it alone will produce admirable, universal, permanent effects. All my physiognomical researches will be useless, and I shall have lost my labour, unless I succeed in combating an absurd prejudice, unworthy of the age we live in, and no less contrary to sound Philosophy than to experience, namely, 'That Nature collects from different quarters the parts of the same face.' But at the same time I shall think myself amply rewarded for my labour, if I am so happy as to demonstrate, once for all, the homogeneity, the harmony, the uniformity of the organisation of our body—if I am so happy as to establish this truth by evidence which it shall be impossible to resist.

The human body may be considered as a plant, of which every part preserves the character of the stem. I cannot repeat, so often, as it is necessary, a proposition so self evident, as it is attacked indifferently on all hands, as it is incessantly insulted both in word and deed, as it is incessantly violated by Authors and Artists.

The

The greatest Masters present me, in this respect, with the most shocking incongruities. I am not acquainted with a single one who has thoroughly studied the harmony of the contours of the human body : not even Poussin, not even Raphael. Class, in their pictures, the forms of the face ; oppose to them analogous forms taken from Nature—in other words, draw, for example, their contours of foreheads ; look for similar ones in nature, and then compare the progressions of the one and of the other—and you will find a want of resemblance which you could hardly have looked for in the first masters of the Art.

If I except the lengthening and the tension of the figures, especially of human figures, I should allow, perhaps, to Chodowiecki most sentiment for homogeneity—but it is only in caricaturas ; I mean to say, that he succeeds in expressing the coherence of the parts and of the traits in grimaced subjects, in characters over-charged or burlesqued. For just as there is a homogeneity for beauty, there is one also for ugliness. Every singular figure has a species of irregularity peculiar to itself, and which extends to all the parts of the body, just as all the actions of a good man, and the bad actions of a villain, ever preserve the character of the original, or at least favour of that character. The greatest part of Poets and of Painters do not pay sufficient attention to this truth, which may be however of such infinite service in the cultivation of the fine arts. Our admiration ceases, the moment we perceive in any subject incongruous parts. Why has no one hitherto taken it into his head to associate, in the same face, eyes of a different colour ? Such an absurdity would not be more ridiculous than that of introducing the nose of a *Venus* into a face of *the Virgin* ; an absurdity which is every day committed, but which does not the less for that offend the observing eye of the Physionomist. A man of the world has assured me that, at a masked ball, a nose of paste-board only
put

put it out of the power of his most intimate friends to discover him. So true it is that Nature revolts against every thing foreign to herself.

In order more clearly to elucidate the fact, take, if you please, a thousand silhouettes exactly designed. Begin with classing the foreheads only—(We shall shew in proper time and place, that, after some signs exactly determined, all real and possible foreheads may be referred to certain classes, the number of which does not extend to infinity ;) begin, I say, with classing, separately the forehead, the nose, the chin ; afterwards collect the signs of one particular class—and you will unquestionably find that such a form of nose, never supports a forehead of such another form heterogeneous to it ; that such a species of forehead is ever associated with such a nose of an analogous species. This examination might be extended equally to the other parts of the face ; and they would support it, if the moveable parts had more stability, if they were less subject to contract borrowed airs, which are not the effect of the primitive form, of the productive force of Nature, but that of disguise or of constraint. The examples which I shall collect in some particular prints will serve as a complete confirmation of these principles. We satisfy ourselves, at present, with relating the simple result of our researches.

Among a hundred foreheads which appear rounded in the profile, I have never found a single one which presented an aquiline nose properly so called. In the same number of square foreheads, or which approach that form, I do not recollect one whose progressions are not marked by profound cavities. When the forehead is perpendicular, never does the lower part of the face present parts strongly bent into a circular form—unless it be perhaps the part below the chin.

When the form of the face is perpendicular, and supported by bones strongly compacted, it never admits of eye-brows very much arched.

If the forehead advances, the under lip usually projects ; only this rule is not applicable to children.

Foreheads slightly curved, and yet sloping very much backward, cannot admit of a little turned-up nose, whose contour presents in profile a marked excavation.

The nearness of the nose to the eye always settles the distance of the mouth.

The greater the distance between the nose and the mouth, the smaller also will be the upper lip. An oval form of face almost always supposes lips plump and well designed.

Other observations of the same kind, which I have collected, still need to be confirmed by experience : but here is one whose evidence is striking, and which will prove to every mind capable of feeling and of seizing the truths of *Physiomy*, ‘ How simple and harmonious Nature is in her formations, how uniformly she rejects patch-work.’

Take the silhouettes of four persons acknowledged to be judicious : separate the parts of each ; and of these detached sections compose a whole so nicely adjusted that the joining shall not appear. With the forehead of the first silhouette assort the nose of the second ; add to them the mouth of the third, and the chin of the fourth—and the result of these different signs of wisdom will become the image of folly ; for at bottom all folly, perhaps, is only a heterogeneous incoherence. But, it will be said, these four faces could not ‘ be heterogeneous, if they all belonged to men of sense.’ Be it so : let them have been such or not, the junction of their decomposed features will not the less produce an impression of folly.

Those, therefore, who maintain that it is impossible to judge of the whole of a profile from one of its parts only, from a simple detached section—such persons, I say, would be founded in their assertion, if Nature, like Art, satisfied herself with piecing up her works. But the compositions of Art are arbitrary, whereas Nature
ever

ever acts according to permanent laws. Should it happen that a man of good sense fall into madness, such a revolution is immediately announced by heterogeneous signs. The lower part of the face lengthens; the eyes take a contrary direction from that of the forehead; the mouth can no longer remain shut; or else the features undergo some other derangement which makes them lose their equilibrium. In short, the accidental madness, of a man naturally judicious, will manifest itself by a want of harmony, by an incoherence of the features of the face. If we are desired to judge from the forehead only, we must venture no further than to say: 'Such was the natural capacity of this man, before his face was changed by extraordinary causes.' But if the whole face be exhibited it will not be difficult to determine the radical character, and to distinguish what the man formerly was, from what he actually is.

In order to study Physiognomy with success, you must begin with studying the harmony of the constituent parts of the face. Without this preliminary branch of knowledge you will lose all your labour.

Never will any one make progress in the science of Physiognomy, or possess its true spirit, who is not endowed with a kind of instinct for perceiving the homogeneity and the harmony of Nature; who possesses not that accurate tact, which seizes at the first glance every heterogeneous part, in other words, every thing in a subject which is only the work of Art, or the effect of constraint. Far removed from the sanctuary of this divine science be all those, who, destitute of the feeling to which we allude, dare to call in question the simplicity and harmony of Nature; all those, who, considering an organized body as a piece of chequered work, represent Nature as a compositor for the printing-press, picking the characters out of different cases. The skin even of the smallest insect has not been woven in this manner; how much less the master-piece of all organisations, the human body! He who dares to doubt respecting the immediate progression,

sion, the continuity, the simplicity of the organical productions of Nature, is not formed for feeling her beauties, nor consequently for estimating those of Art, the imitator of Nature. I ask pardon of the Reader if I express myself with too much warmth; but what I say is of the greatest importance, and my subject hurries me along. The knowledge of the homogeneity of Nature in general, and of the human form in particular; the prompt feeling which impels us instantaneously to form a judgement of both the one and the other, as it were, instinctively, furnish us with the key of all truth. On the contrary, is any one destitute of this knowledge, of this feeling, he has only false ideas of things. To ignorance and the want of instinctive feeling we must impute the many caprices and extravagancies which are to be found in works of Art, in the productions of genius, in our actions and decisions. Hence the scepticism, the incredulity, the irreligion of the age we live in. Can he who admits the homogeneity of Nature, and who possesses the feeling of it, possibly be an infidel? Can he refuse to believe in God and in Jesus Christ? Must he not acknowledge the most perfect agreement, the most divine harmony; one and the same spirit of unity and simplicity in *Nature* and in *Revelation*, in the conduct of Jesus Christ and that of his Apostles, as well as in the precepts which they have left us?—Where finds he the appearance, what do I say,—where finds he the possibility of an incoherence?

Let this principle be applied to the human physiognomy. It will continue no longer a problem, after one is intimately convinced of the homogeneity of the human form, after it becomes perceptible on the first glance, after it is felt sufficiently to refer to the want of this character, the infinite distance which separates the works of Art from the works of Nature.

Be possessed of this feeling, this instinct, or this tact, call it by what name you please, and you will allow to every physiognomy only the

the just measure of faculties of which it is susceptible, and you will act upon each individual according to its capacity, and you will never be tempted to ascribe to a character heterogeneous qualities, which could not belong to it. Faithful to the rules of Nature, you will work after her; you will exact no more than she has given; you will reject only what she has rejected. It will be easy for you to distinguish in your wife, in your children, in your pupil, in your friend every trait which is suitable to him, in virtue of the organization of Nature. By acting with prudence on this original stock, by giving direction to the capital faculties still subsisting, you will be able to restore to the propensities of the heart, and to the traits of the physiognomy, their first equilibrium. In general, you will consider every transgression, every vice, as a derangement of this harmony. You will admit that every deviation produces on the exterior form alterations which cannot escape the eyes of the quick-sighted; you will allow that vice deforms and degrades man, created after the image of God. If the Physiognomist is penetrated with these feelings and with these ideas, who will form a more accurate judgement than he of the actions of man, and of the works of art? Will any one suspect him of injustice? Will not his decisions be founded on proofs that are irresistible?

A D D I T I O N S.

In order to guide with more certainty the judgement of the Reader in the application of the principles which we have just established, we proceed to exhibit a new series of portraits. They shall be examples to justify the rules laid down, and at the same time to indicate the deviations.

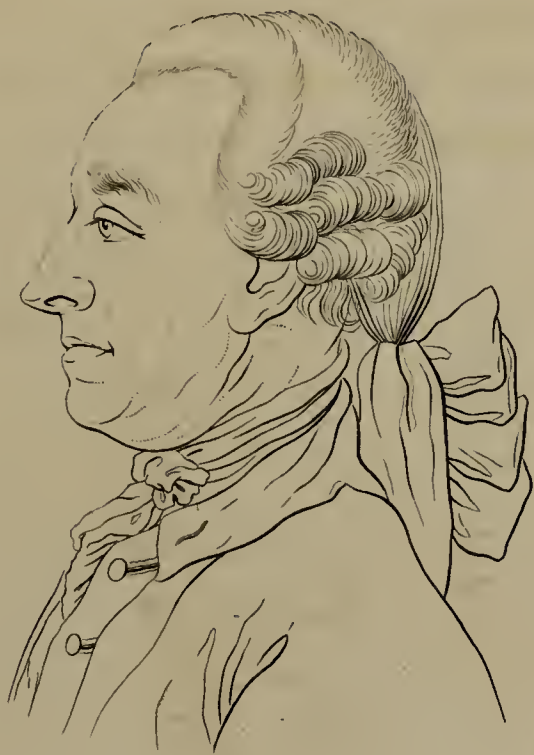
A.

Here is first a head in which the nose and mouth are found in the most perfect harmony. The forehead is almost too good for the under part of the face. The eye possesses an exact medium in the combined whole; and this whole promises a character honest, incapable of acting from malignity. He has not a great deal of sensibility, but yet there is nothing harsh in him. The under part of the face announces a contracted intellect, which you would not have expected from such a forehead.



A D D I T I O N. B.

The forehead, without being ordinary, is not so good as the nose, and consequently these two parts are not homogeneous. The last announces a man who thinks with much ingenuity ; but I do not find the same degree of expression in the under part of the forehead, and still less in the interval between the eye and the eye-brow. Besides the stiff and constrained attitude of the whole, it forms a contrast with the eye and mouth, and especially with the nose. The eye-brow excepted, this physionomy indicates a character calm and gentle.



A D D I T I O N . C .

This outline drawn after a bust of Cicero, may be produced, in some sort, as a model of homogeneity. Every thing in it bears the same character of ingenuity ; every trait is equally cut, polished, sharpened. You will hazard nothing in affirming that this profile is extraordinary, but I do not find in it the sublime. I would propose this physionomy as the prototype of an acute and penetrating genius ; but I suspect him a little of giving into subtilties and minutenesses. Good-nature is not what I would expect from it, but rather mirth bordering on raillery.



A D D I T I O N. D.

This head is one of the most original, and most strikingly marked. I discern in it an air too childish: the design in general is timid, and the contour of the forehead especially ought to have been managed with more freedom; but a very beautiful harmony, nevertheless reigns through the whole. Every thing unites in expressing a character of gentleness, goodness and sensibility. When the hind-head is roundly prominent, the forehead and nose usually advance likewise, and the whole face assumes a form more or less arched.

In this profile the eye is in truth a little too distant from the extremity of the nose; but considered by itself, it depicts, like all the rest, a soul filled with candour, a mind accurate and just, rather than profound.



ADDITION. E.

A homogeneous face, however singular it may be in other respects, distinguishes itself almost always by a natural air which strikes from the first moment. Here is a proof of it. Connoisseur or not, will any one pretend to doubt of the authenticity of the profile placed below? Will any one take it for a work of imagination? Surely not; every person who looks at it must say, without hesitation, that it is true, copied after Nature. And, in effect, it is not thus that Art invents. It never reaches this accuracy of relation, this harmony in the features and in the parts of the face. A portrait like this instantly awakens ideas of resemblance to such and such persons whom we think we have seen—or else it inspires the idea that there must exist physiognomies which approach to it. Such a forehead never supports a nose descending in a perpendicular line: there must be of necessity this aquiline nose, this form of lip, this mouth half opened, and made for eloquence. It will be easy likewise to determine from this forehead the measure of the faculties which it contains. We must not expect from it the sublime flights of Poetry; but the whole features taken together will ever rescue this head from the herd of ordinary beings. It promises a man of exactness, the friend of order, and who carefully retains the ideas which he has once received.



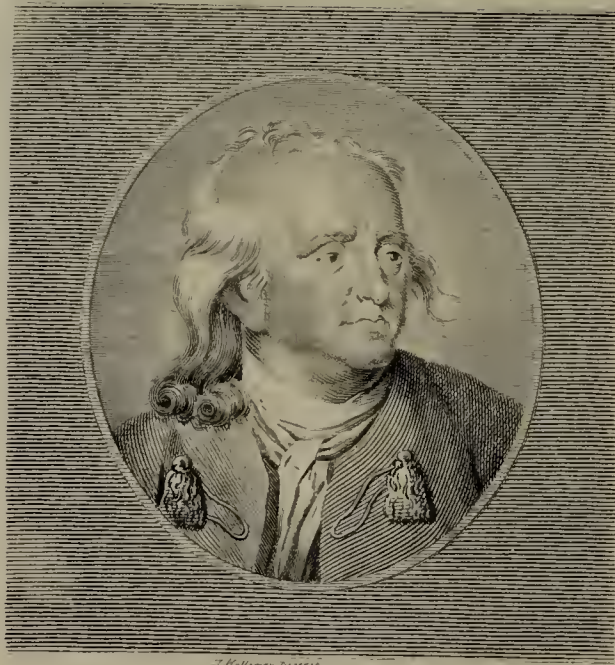
A D D I T I O N. F.

This face too has the impress of truth upon it. Observe what precision and harmony are here. The design of it is strongly marked; but I find an incoherent void in the interval which separates the eyebrows, and their expression itself appears to me somewhat vague and feeble. Besides, the character of this forehead might very well retain the emotions of goodness which seem to animate the mouth—that is to say, that the spirit of application of the original, and his natural firmness might easily degenerate into caprice and obstinacy.



A D D I T I O N. G.

A good Physiognomist should know how to distinguish in every unknown portrait, the traits which are true, from those in which the painter has failed, or which he has altered: those which are in Nature, from those which are out of it. A single trait perfectly true should suffice him to determine and settle all the traits which are only half true, or which are not at all so. For my own part, I boast not of having arrived at this degree of sagacity, at this infallibility of tact; I have the good fortune, however, sometimes to approach it less or more, and to make experiments tolerably successful in this way. Whatever is in this, it would be difficult to succeed here with respect to the portrait below, in which I do not perceive a single part in the *exact truth* of Nature. All I can say of it is, that the forehead is in harmony with the hair, and particularly with the chin. To judge from these features I suppose that in the original the eyelids are more wrinkled, the upper lip much more precise and more prominent; and the parts of the face, properly so called, better marked in general. I am equally certain that the copy does not give entirely the expression of the mouth, already so beautiful: it ought to be more open, and less undulating. Notwithstanding the imperfections of this portrait, I discern in it still the character of a man not easy to be sported with, and whose presence alone would overawe mean and corrupted minds.



A D D I T I O N. H.

Were it not as yet understood what I mean by the homogeneousness of the face, this one surely would explain it. Compare the contour of the hindhead with the forehead, the forehead with the mouth; and you will find throughout the same harsh and surly character: a stupid obstinacy is visible in every feature taken separately, and in the form of the whole. Is it possible that such a forehead should be associated with a little sunk lip? Is it possible that with such a forehead, the hindhead should be prominently arched?



A D D I T I O N . I.

Here is a striking instance of the homogeneousness of the face. This man lost his nose by an accident, and supplied its place by an artificial one. Was it possible for him to make choice of any form whatever indifferently, and make it equally to accord with the rest of his face? No assuredly; a long descending nose like this alone could have fitted him: this progression was the only true one; every other would have been incongruous, heterogeneous. After this I ask, If the nose must not of necessity rise backward, when it thus inclines forward? and reciprocally, if the hinder part must not sink, when it is turned up at the tip? Here is then one primary positive rule, on which the homogeneity may be settled with mathematical certainty. As to the signification of the face which the vignette presents, I would say that it announces astonishing faculties, but without energy. The whole together, and more particularly still the eye, the nose, and the mouth, characterize a disposition which cannot without an effort resist the charms of pleasure.



A D D I T I O N. K.

I never had the happiness of seeing this illustrious Princess, distinguished by so much personal merit, and by so many great qualities: I have never had the slightest opportunity of discussing the resemblance of this profile—and yet I am certain that if the mouth is exactly taken, the forehead cannot be entirely true; that if the upper part of this division of the face is hit with precision, there must certainly be an error in the section which appears between the eye-brow and the root of the nose. A face so sublime cannot absolutely admit of a nostril so small. Besides, the chin and the nose are sufficiently homogeneous, that is to say, they uniformly announce prudence and firmness. The goodness and dignity so well expressed in the eye, are reproduced still more advantageously in the form of the face, and in the forehead.



A D D I T I O N. L.

Nature had imprinted on this phyfionomy the image of gentlenefs and benignity. Some marks of thefe are ftill vifible in the copy, were it only in the mouth; but the irregular defign of the eye, the immoderate lengthening of the nofe, and the harfhnefs of feveral other features, produce a heterogeneous effect, which does not belong to the character of this face. The painter intended to give it an antique form, to introduce an expreffion of greatnefs, but, as he has managed it, that expreffion has degenerated into hardnefs; and in this, perhaps, he has only lent it his own character, little formed apparently for fenfibility. Compare this portrait with the following, to which imagination has not contributed the flighteft article.



Fuseli del.

If the Author's Criticism should to the English Reader appear unfounded on comparing the Text with the Plate, he is informed, that the Designer of the Original Head claims the right of restoring his own Lines, and leaves the Engraver to the French Edition, in full possession of the Censure.

A D D I T I O N. M.

In this profile there is much more gentleness, benignity, uniformity, homogeneity. It wants the vivacity of the preceding one, but you find in it so much the more truth and ingenuousness. This character is less assuming, but knows how to make its faculties turn to good account, and from that very circumstance its stock is continually improving. Foreheads rounded in this manner never admit of an angular nose; and when the mouth expresses so much goodness as this does, it is inseparable from a look open and benign. With such a physiognomy you are perfectly secured against offence and outrage. A harmony of features so perfectly happy, is a safeguard against every rude assault.



A D D I T I O N. N.

An elevated forehead, which is neither perpendicular nor angular, almost always supposes hair soft and fine, a chin thick and fleshy, a nose rounded at the end. When the forehead, viewed in profile, describes two curves, the upper always falls away backward, and the lower advances, so as to form afterwards a marked cavity. As to the portrait under review, it may be adduced as the model of a Thinker of singular sagacity and penetration. This happy physionomy is wonderfully characteristic of a mind capable of rising, without effort ; he is a man who pursues his object with a reflecting firmness, but wholly exempted from obstinacy.



A D D I T I O N. O.

The head below presents an assemblage of a forehead elevated and bald, of a little nose more or less flat, and of a double chin.

It might be adopted as an almost universal law of Nature, that the eyebrows are always thick when they accompany expressive eyes, and nearly approach them. This portrait prejudices you in its favour by the harmony of the features ; every thing in it is perfectly homogeneous. Nothing more is wanting to characterize clearness and solidity of judgment. I would therefore, without hesitation, say of this face, *it is that of reason.*



A D D I T I O N. P.

P O R T R A I T S A F T E R V A N D Y K.

The Portraits on the annexed plate present so many characters of distinguished merit. I shall endeavour to display what is homogeneous or heterogeneous in the features.

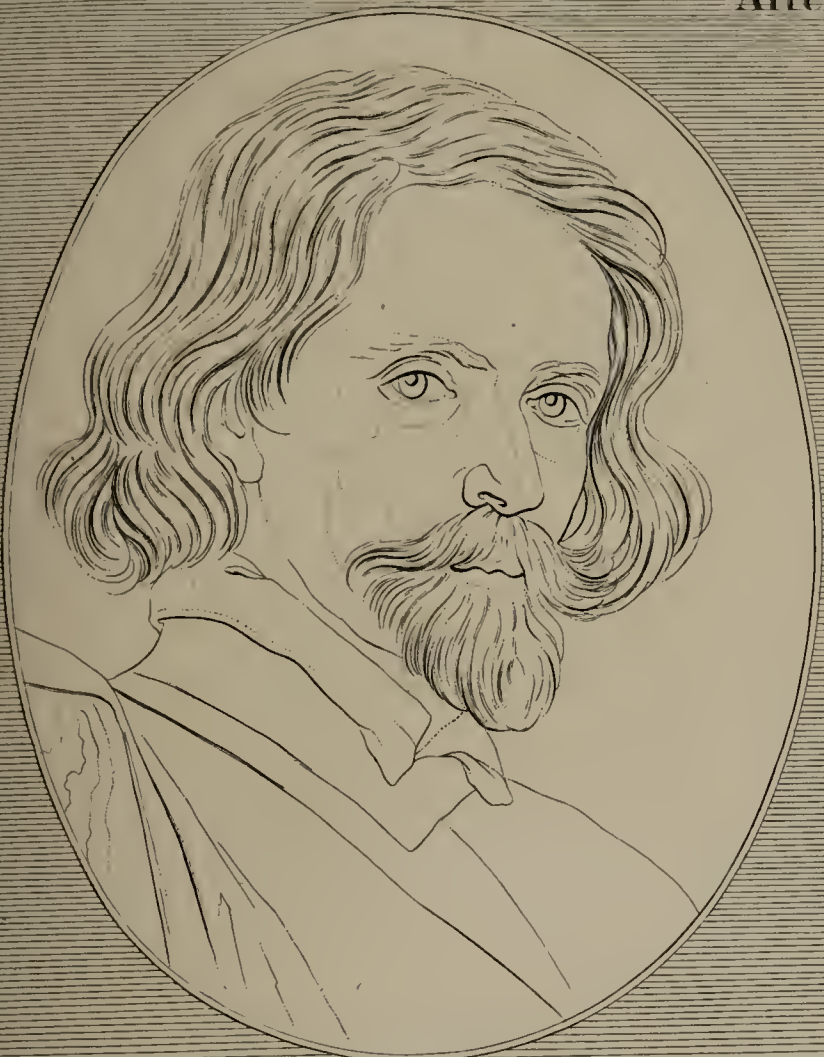
1. VORSTERMANS. The gentleness and flexibility of his mind are characterized by the contour of the forehead, by the eyes, and by the aperture of the mouth; but the drawing of the mouth itself is defective, and this incorrectness makes it form a contrast with the other parts of the face. The point of the nose too has something heterogeneous, and the bone of the eye ought to be somewhat less obtuse.

2. GUZMAN. This is truly the physionomy of a hero; but it required a more decided look, and eyes whose angles were more acute. The design of the lips is likewise too vague, too feeble for a face so energetic. In all other respects the upper and under parts of the face are in perfect harmony.

3. PERERA. The chin and forehead are homogeneous; though this last is not sufficiently arched, that is, the contours of it are not round enough. This sort of elevated and arched foreheads can scarcely harmonize with a nose pointed and strongly marked. They require one of a middle size, that is, rather small than large, relatively to the forehead. Observe especially, what is very remarkable, that such a forehead rising into an arch, and half bald, is usually combined with jaws and a chin very fleshy. The head of *Guzman*, that of *Franklin*, under the letter N. of the additions to this Fragment, and in a word, the portraits on the two preceding pages, furnish a proof of it.

4. FRITLAND. Another physionomy of a hero, and one of the most majestic. The character of its firmness is here expressed with
much

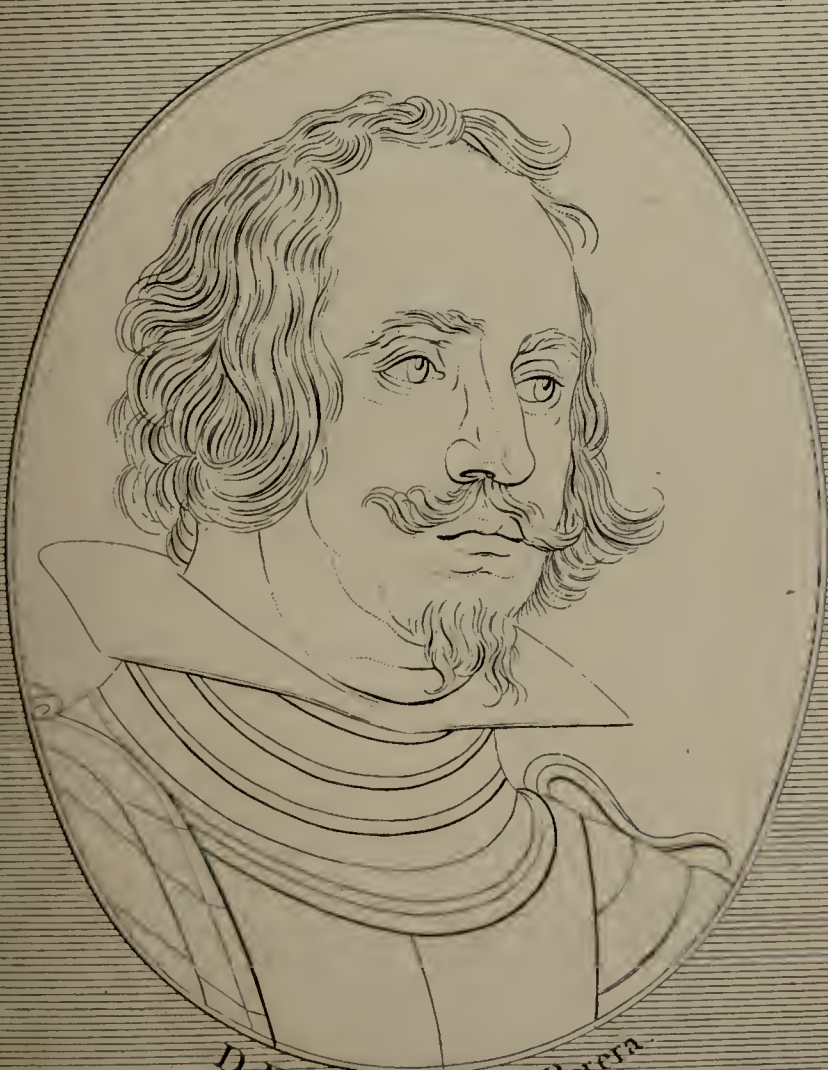
After VANDYKE.



Voftermans



Don Diego Philip de Gufman



D. Emanuel Frokas Perera



Albert Duke of Fritland

much truth. This man is formed to command, not to obey. The mouth in general, and particularly the line which divides it, are too insipid for such a face ; the chin and under-chin too smooth and unmeaning. Perpendicular foreheads, like this, always associate harmoniously with cheeks of an analogous form.

ADDITION. Q.

PORTRAITS after VAN DYK.

1. PEIRESC. This is the phyſionomy of a conſummate Politician, equally dexterous in diſcovering and in concealing ſecrets, formed in every reſpect for the labours of the cabinet. Faces which draw to a point thus, from the eyes to the extremity of the chin, always ſuppoſe long noſes. Never do we find in them a turned up noſe, or large prominent eyes. The firmneſs which characterizes them deſerves rather the name of obſtinacy; perſons of this ſort have reſource to intrigue, and act by indirecſt means. They carefully ſhun occaſions which require them to appear, and to run any perſonal riſk.

2. SCAGLIA. This face is, if I may be allowed the expreſſion, a maſter-piece of homogeneity. It announces a heart overflowing with ſenſibility, maſculine energy, and a compoſure incapable of being diſturbed. It ſuggeſts to us the idea of beings of a ſuperior order. Seldom are energy and calmneſs ſo happily blended. Need we be ſurprized, then, to read the following inſcription under his portrait?

*Hic quem tacentem nobilis finxit manus,
Nuper diſertâ Principes linguâ movens,
Momenta rebus magna perplexis dedit.
Sibi nunc ſilendo vivit, ac procul totum
Undare mundum tacitus e portu intuens,
Animum ad futura, doctus ex viſis, parat.*

Imitated.

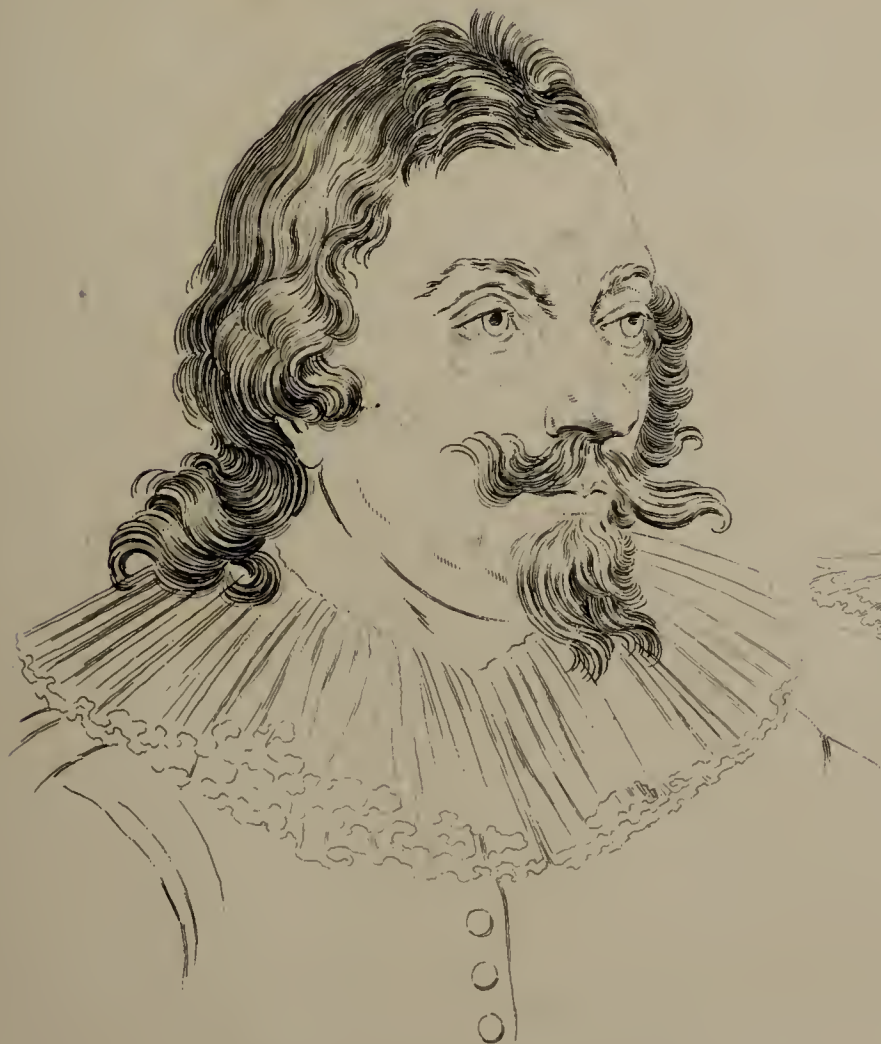
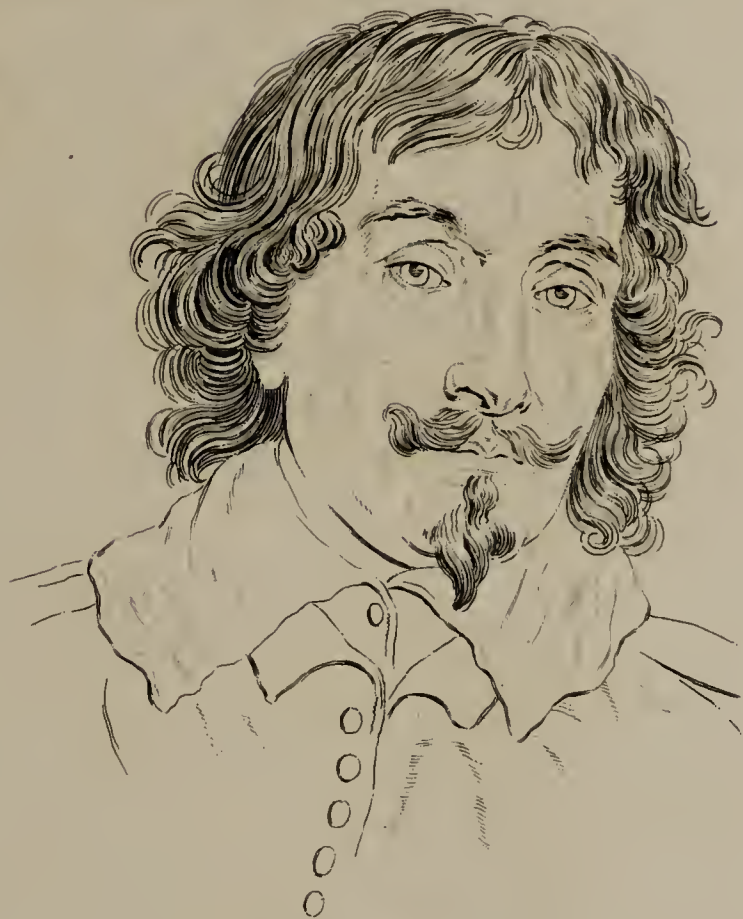
In form ſerene behold the Sage portray'd,
Whoſe tongue the hearts of Princes lately ſway'd;
His hand was wont to guide the helm of ſtate,
And fav'd his country from impending fate:
Now, ſafe in port, he hears the tempeſt roar,
And the loud ſurges daſh the ſounding ſhore:

Experience-

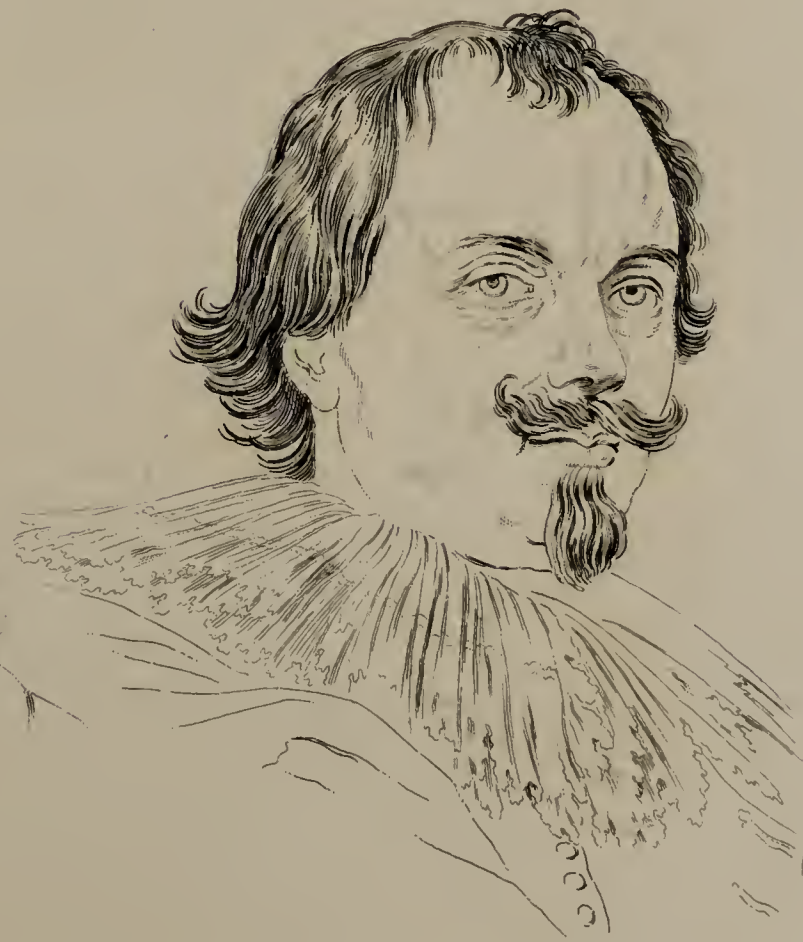
NIC.FABRICIUS DE PEIRESC.

after VANDYKE.

C.ALEX: SCAGLIA.



JACOBUS DE CACHIOPIN.



PETRUS STEVENS.

The corresponding Plate in the French Edition is evidently copied after Vandyk's Original prints; but the English Artist instead of presenting the copy of a copy, thinks himself warranted, to avail himself as he has done, of access to the originals themselves. The Connoisseur, who has an opportunity of comparing, will easily discern how much more applicable M. Lavater's remarks are to the Heads of this Plate.

Experience-taught resigns all human things
'To mad ambition and the pride of Kings;
Eyes happier shores where war and tempests cease;
Where all within, and all around is peace.

3. CACHIOPIN. This face is drawn entirely in the same spirit. It can suit only a man of superior taste: the eye indicates love of the fine arts: the forehead promises a clear and sound understanding, and quickness of conception, rather than penetration. The nose goes off a little too short, in the under part.

4. STEVENS. Here we have a visible contrast: the under lip cannot harmonize either with the mouth or the eye. This last too preserves an expression of gentleness which the mouth wants. Observe farther, that a nose whose ridge is so broad, and which thus turns up at the tip, is a very usual mark of judgment and of natural wit. You will find here also between the forehead and the lower part of the face, the same relation which we have pointed out in some of the foregoing heads.

FRAGMENT FIFTEENTH.

R A P H A E L.

I N T R O D U C T I O N.

Having treated, at great length, of the homogeneousness of the organisations of Nature in general, and that of the human face in particular, I thought it would be doing a pleasure to my Readers, and at the same time rendering an essential service to Physiognomy, to devote a separate Fragment to the Works of the greatest Painter that ever existed. The plates which I am going to examine will furnish many additional examples of homogeneousness, and heterogeneousness; and I shall take occasion from them to resume a subject which has by no means undergone a thorough investigation. For my own part, I find in the productions of Raphael, subjects the most interesting, and the most instructive for the science of Physiognomies. I shall exact from them a multitude of important remarks; and propose them with the modesty of an *Amateur* who is not initiated into all the mysteries of the Art, but who feels the superior merit of this great Master. I will speak of them, with the frankness which becomes a man who thinks for himself, of an observer who loves Nature and truth; in a word, I shall submit my ideas to the severe and impartial examination of those who are acquainted with Nature and the Arts. Of those, I say, *who are acquainted with Nature*; for without such acquaintance, it is impossible to form a judgement of Art. However sublime this last may be, it has no merit but what arises from approximation to Nature. The more it succeeds in reproducing it,
even

even to illusion, the more perfect will it be ; it will be noble and sublime in proportion to its more exactly copying *beautiful Nature* ; but in every age, *truth* must constitute its dignity and its essence.

* *

Once for all—and I owe this declaration to the memory of the immortal Raphael—once for all, no copy can possibly reach the perfection of his pictures, nor even that of his drawings. The best are ever infinitely below the original ; and they besides lose still somewhat more of their delicacy under the graver.

* *

If I am not mistaken, it is with prints engraved after Raphael, as with portraits of those illustrious men who approach the sublime. *No one ever hit with sufficient truth all the dignity of their features ; but no one, at the same time, ever totally missed the expression of them.* The justness of this reflection will be confirmed, in the sequel, by the portraits of which Raphael himself is the author.

* *

Engravings after Raphael may farther be estimated as men estimate translations of the works of a great genius. However faithful, however excellent these may be, the real Connoisseur will always give the preference to the original. Should it happen, however, that certain faults constantly appear in different translations, it may be concluded, I think, with absolute certainty, that these faults are chargeable on the Author, and not on the Translator. This is the case with the copies which we are going to examine. We every where find THE GREAT which constitutes the character of Raphael, and which is inseparable from his works ; but we likewise every where discover certain *faults* which he had contracted. I call that *great*, which produces a permanent effect, and a pleasure ever new. I call that a *fault* which is contrary to truth and Nature.

AFTER RAPHAEL. A.

This person seems to regard with a look of compassion an object which excites sorrow : a sublime character, full of energy and strength of judgement.

To consider separately every part, every feature of this face, not a single one is to be found perfectly true, and of which the drawing is correct. The eye, closely examined, is quite a caricature ; I must say the same thing of the eyebrow, of the nose, of the mouth, of the chin, of the forehead. The part which is the best managed, the most elegant and the most expressive, the nose, is unsuitable to a female face ; it is not natural—nevertheless it produces effect, it seduces, because it is the caricature, the incorrect copy of a pretended Greek nose. The notched contour of the point of the nose is likewise an irregularity, and is not homogeneous to the other contours of that part. Finally, the chin is masculine, and out of Nature. Young Painters, Designers, Poets ! permit me yet once more to tender you this salutary advice ; Above every thing, aim at truth : be correct ; study, copy, measure Nature : Be on your guard against that *ideal beauty*, that *great manner*, that *high style*, that *antique taste*, and all the other fashionable terms with which your ears are incessantly stunned, and your imagination heated, but which serve only to mislead you from truth. We sometimes overlook negligences in a Genius of the first order, in a Painter otherwise known to be correct, who, hurried on by his ideas, presents them hastily in a slight sketch ; but these negligences are, not the less real faults.*

* Many of the inaccuracies in the French Engraving, so justly censured by the Author, the English Artist has taken the liberty to correct, while the general character of the Original has been carefully preserved.



After RAPHAEL.



. After RAPHAEL .

Drawn & Engraved by T. Holloway -

Published as the Act directs by T. Holloway. 15 March. 1788.

Nº. I.



Engraved by T. Holloway.

HEAD after RAPHAEL.

AFTER RAPHAEL. B.

Attention, desire, hope, reflecting astonishment.—These are the principal characters distinguishable in this second head of Raphael. The nose promises great elevation of soul, superior wisdom and equal candour. In the mouth there is an air of goodness which borders on weakness. The eye and eye-brow announce the composure of ingenuousness, undisturbed by passion, and the same expression is apparent also in the outlines, from the forehead down to the ear.

I present below, in a vignette, a head after Guido, in the same style. It appears to me admirable both for truth of expression, and correctness of design. I must be permitted therefore to give it the preference to that of Raphael, which seduces chiefly by the beautiful contours of the nose.

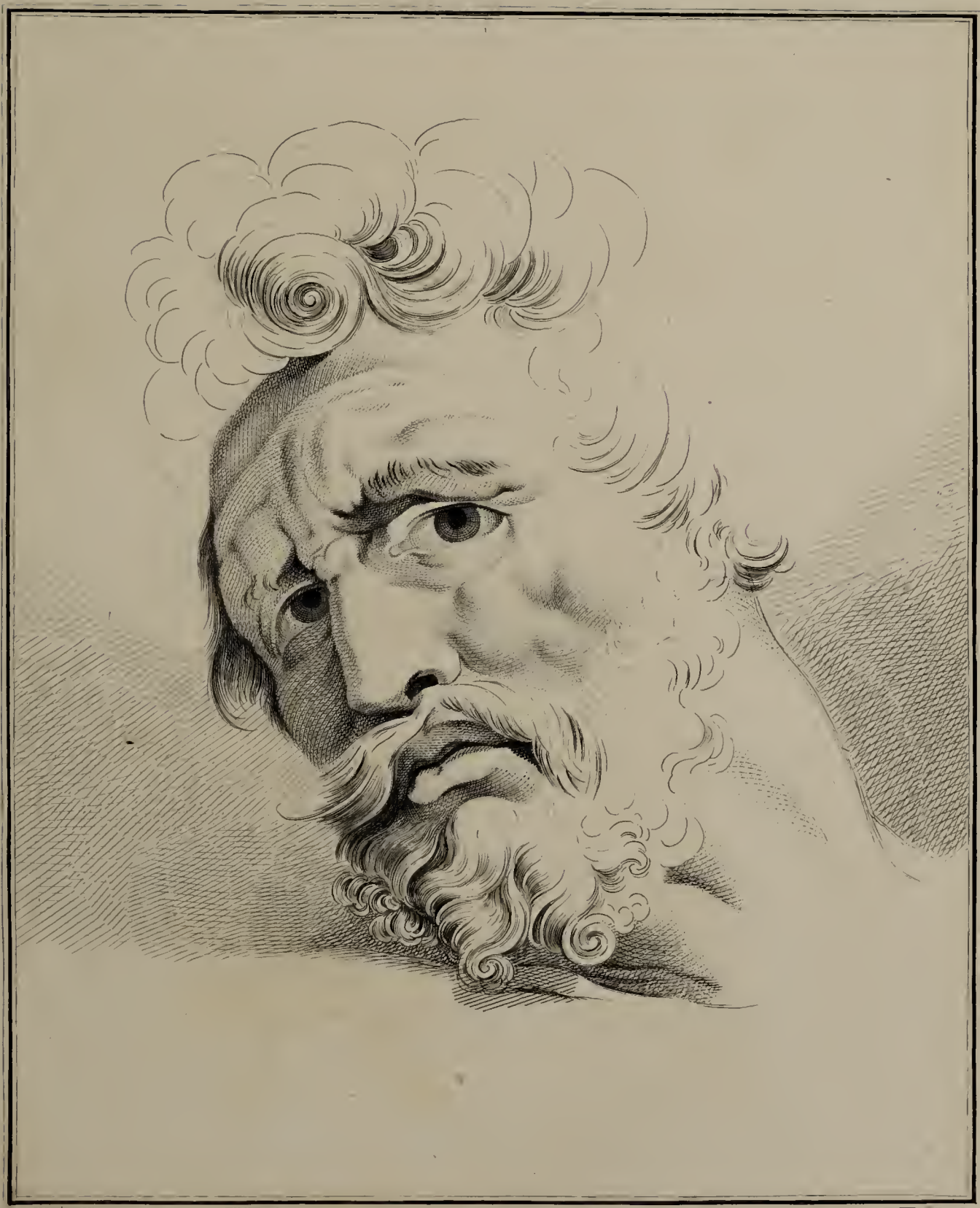


AFTER RAPHAEL. C.

The serious cast of this face, and its masculine energy, destroy not, surely, the sentiments of compassion which are at the same time painted on it. It is the affliction of a good man, such as in effect I find him in the form and features of the face. As I do not know the attitude of the whole figure, I must not say that this air of the head is affected; but cannot help finding fault with the eyebrows, which so far from harmonizing with the energy of the whole, are only feeble and harsh.

The head at the bottom of this page is from the hand of a different Master; but it equally expresses the interest of compassion. Though drawn perhaps with more correctness than that of Raphael, it has not, by much, the same energy. This face represents the situation of a man who groans under the pressure of his sorrow, and who has not sufficient strength to support it: it is a face rather ordinary, than sublime.





Neagle Sculp^t

· After RAPHAEL.

68

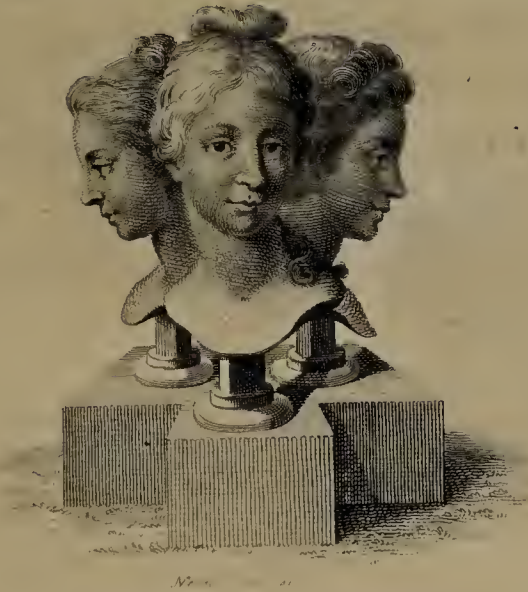


after RAPHAEL .

AFTER RAPHAEL. D.

Were this face intersected by lines, the drawing would be found astonishingly incorrect: it would again appear how widely the greatest Masters deviate from Nature, and that they conceal their faults merely by dint of genius.

Whatever may be the inaccuracies of this face, it does not the less approach toward the sublime. Every thing in it announces profound contemplation: you see here a soul calmly occupied with its object, and which, without being agitated with the more violent passions, has nothing however of the coldness of indifference. Were every part of this face to be reduced to its proper place and proportion, the forehead would be less masculine, that is, it would have something more of a curve; the eyebrows would have more precision; the upper eyelid would be more strongly marked and have more of the arch; the nostril would more clearly appear; the mouth would be more agreeable, and the lips better formed. These are not the only faults which disfigure this piece even in the original painting. Correct them, and this head would be a worthy representation of that of *the Virgin*. But even in its present state, it is still lovely, were it but for the contour of the nose. It will ever be preferred to the three faces of the vignette below, which are much less distinguished, and are the production of a pencil very inferior to that of Raphael.



HEAD OF AN ANGEL, AFTER RAPHAEL. E.

In my opinion, this is no more the head of an Angel than it is that of a man. Why? Because it is composed of parts altogether heterogeneous. Whatever illusion it may produce as a whole, and let this illusion proceed from the figure itself, or from its attitude, or from the flowing hair, or, if you will, from the serious and discontented air discoverable in the mouth and in the eye—it is nevertheless decidedly certain that this production totally violates every rule of design. This judgment will be pronounced on it by every accurate and unprejudiced Observer. The nose, taken apart, is suitable only to a young lad of a good heart, but a weak understanding. The forehead conceals a reflecting character, but at the same time cold and obstinate. The under lip, of which the design cannot bear the slightest inspection, seems agitated by apprehension and terror. That eye feeble, and incorrectly drawn, has besides, in my opinion, an air of timidity. That fire, and that sublime composure which become the Messenger of Heaven, the Announcer of the judgments of the Most High, and the Minister of his vengeance, is not there discernible. The upper part of the face forms a contrast with the under: the former does not admit of that shrinking under-lip, nor of that retreating chin. At the hazard of fatiguing my Readers, I must add, That the ear, thrown to an infinite distance from the nose, is a violation of the laws of homogeneity. I must say farther, that notwithstanding all the efforts of the Painter, the neck is feeble to the last degree, and disgusts by its immoderate tension.* The Eyebrow, viewed in front, is perhaps homogeneous to the forehead; but this trait, after all, is defective in respect of truth and expression.

* Mr. Lavater generally charges glaring defects of this kind to the account of the copyist, but here he seems to have deviated from his usual mode.—Query, Did he ever see the original, when he speaks with so much confidence of the inaccuracy of the Painter?



After RAPHAEL.

In order to preserve the remarks of the Author, it was necessary to copy the head in the French Edition with all its imperfections.



After RAPHAEL.

AFTER RAPHAEL. F.

At sight of this profile, some will say with an enthusiasm real or affected, 'This is a Greek head.' Others will exclaim, 'It is impossible to tell what it is!' What decision shall I then pronounce? Yet once more, and a hundred times over, if I must repeat it so often, 'my rule is Nature.' What impression would such a face, did it really exist, make upon us, and on every man capable of reflection! It might perhaps seduce for a moment, that is, we might imagine that we perceived something great in it—but will the heart find there any thing to solace it, and can we discover in the combined whole, the character of true greatness? This profile wants truth, harmony, and grace; how then comes it to strike at the first glance, and by what charm does it force our approbation? Not, surely, by that eye, the design of which is so frightful; as little can it be by that uncouth trait which represents the nostril; nor these lips, as wretchedly given as all the rest. Where then lurks the illusion? Partly in the beautiful contour of the forehead; perhaps also in the eyebrow, which possesses much delicacy, notwithstanding the incorrectness of the design; it is especially in the contour of the nose, from the eyebrow to the extremity of the upper lip; finally, it is less or more in the chin. But however beautiful these parts may be, they want expression; they flatter the senses, but say nothing to the understanding.

AFTER RAPHAEL. G.

It cannot be doubted that this print is infinitely inferior to the original. Examined closely, and feature by feature, the design of it is contemptible. It is a defective performance, in which to no purpose you look for either Nature or Art; every thing in it is spoilt by affectation. Can these be eyes? Is that a mouth? and what means that nose, as to the nostril at least? The hand at the bottom of the plate, is neither that of a man nor of a woman. This wretched copy is probably the effort of a young Artist eager in the pursuit of genius. What disagreement between the nose, the eyes and the mouth! There is at most a kind of relation between the chin and the mouth; but this last is so bungled, particularly in the corner of the lips, that it is impossible to charge it to the account of Raphael. The eyes are fore-shortened; but wherefore, in the same figure, and in the same position, not foreshorten also the nose and the upper lip? which, by the way, can be the lip neither of a man nor of an Angel, nor that of an animal. The forehead is the seat of profound and concentrated sorrow which tends to fainting, of which the mouth gives the expression.



After RAPHAEL.



After RAPHAEL.

AFTER RAPHAEL. H.

This head was copied from a simple sketch in the collection of Mr. *Fæsch*, a Member of the great Council of *Bâle*. A face full of soul, and of a sanctity truly apostolic. However careless a sketch of Raphael may be, you always discover in it the *great Raphael*: Every where the same sensibility, every where a certain effect. After noticing twenty faults in one of his pieces, the question will always recur in the end, ‘ But how comes it, that this face produces a hundred ‘ times more effect than so many other designs more laboured and ‘ correct?’ Here the forehead, considered by itself, is neither well shaded nor well drawn. The eye-brow is scarcely visible. The form of the eyes is trivial to the last degree. The contour of the cheeks has nothing to distinguish it, and cannot with strict propriety be called beautiful. In what, then, consists the happy expression of this head? Why are we instantly disposed to call it the head of an Apostle? How come we to dwell upon it with a religious veneration?—This is the reason—More than one species of beauty distinguishes this head, and contributes to the surprising effect which it produces. First, that large nose which possesses so much energy; then the mouth, though the design of it be a little too vague; add to that the softness of the hair of the beard—but above all the section of the forehead which is between the eyes, near the root of the nose—in a word, the simplicity of the composition, and the harmony of the whole, every part of which contributes to the same end. We find in it a mind attentive, a character full of energy, a soul powerfully interested in its object, and impelled by vivacity of feeling.

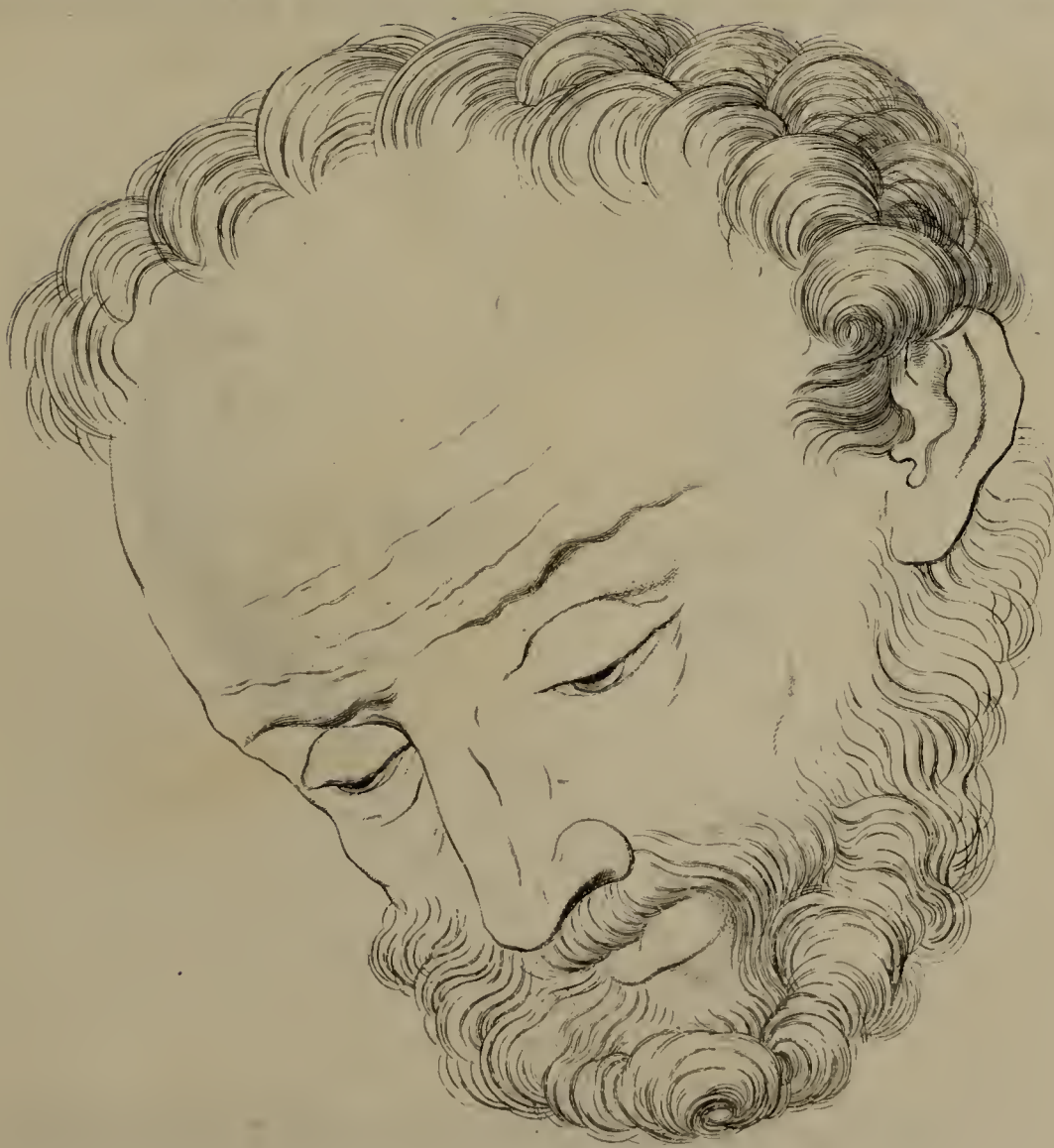
AFTER RAPHAEL. I.

The original presents great beauties: the copy conveys them with all possible exactness—and yet we must not say, that this head is admirable, that it reaches the sublime. It does not produce a decided effect. Without being ordinary, it is neither an accurate production, nor a work of genius—and, to succeed in painting, the one or the other is essentially necessary. It is not thus that Durer and Holbein designed: they accustomed themselves faithfully to follow Nature. In the face below, all the faculties of the soul appear to be suspended. It expresses neither profound meditation, nor tender affection. The eyes, and even the whole together, sufficiently characterize the Virgin Mother of the Saviour; but the eyebrows are too thick, and ought to have been more arched. The under part of the nose is mean. That mouth, open from the one angle to the other, thereby becomes insipid. The lips are ill formed, and the chin likewise has been neglected.



AFTER RAPHAEL. K.

JOSEPH. In the original picture this head inspires admiration and respect; and the very copy approaches the sublime. Yet the contour of the forehead, is palpably inaccurate; in other words it is not designed in all its purity: the eyebrows and nostril are whimsical; but every thing else announces the sanctity of a patriarch, a calmness not to be disturbed, venerable goodness, modesty inaccessible to vanity, a moderation which alone would be sufficient to form the eulogium of this character.



AFTER RAPHAEL. L.

It always gives me pain when I feel myself under the necessity of finding fault with works, which I could have wished it had been in my power to commend. But *Amicus Plato, Amicus Socrates, sed magis amica Veritas.** The drawing of this forehead is timid and destitute of character. The nose would be too mean even for an ordinary child. There would be an expression of goodness and greatness in the mouth, were the upper lip a little more, and the lower somewhat less strongly marked. The eyes promise a judicious mind, excellent dispositions, dignity—but look not here for the sublime. The under part of the chin, the ear, and the eyebrows, are almost below criticism—and yet this head produces the most striking effect in the original picture; on looking at it, you fall prostrate, and adore it. In works of a certain description *all depends on a little more or less.*



* Plato is my friend, Socrates is my friend, but Truth is a still dearer friend.

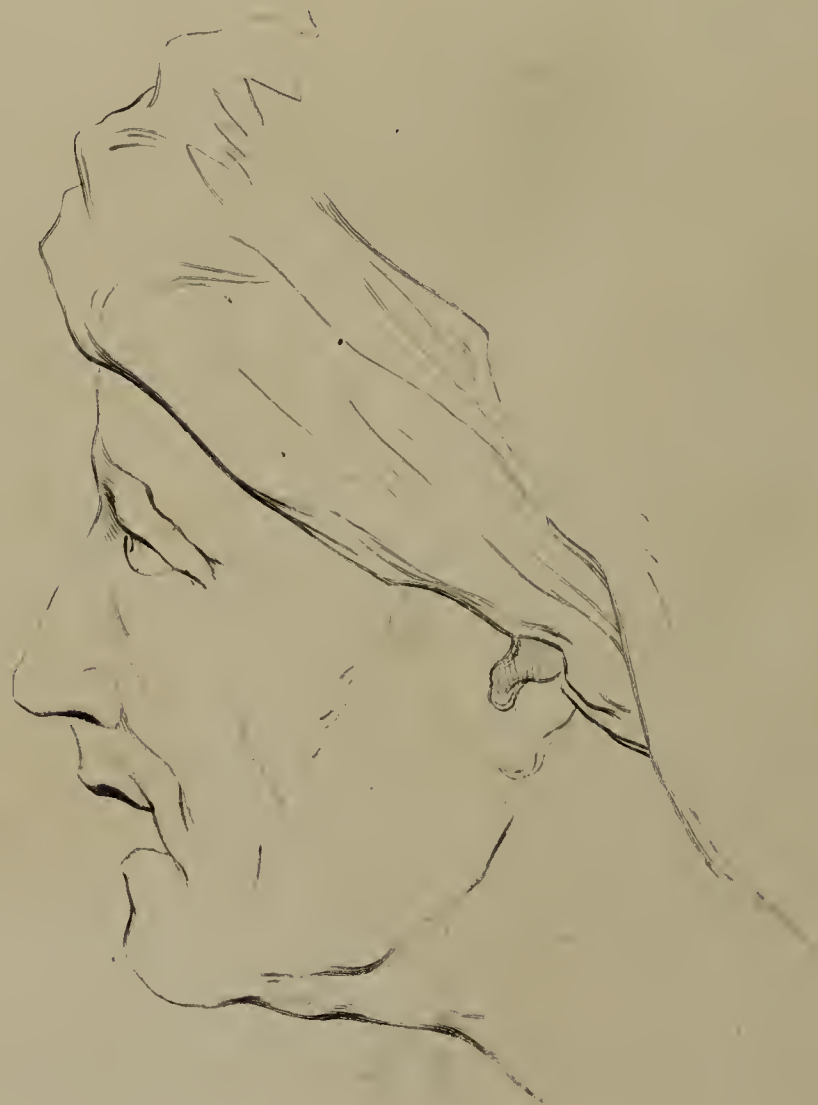
AFTER RAPHAEL. M.

Infant ST JOHN. This head and the three preceding have been detached from the Picture of the *Holy-Family*, and are said to have been copied on oiled paper. The one below does not the less present the forehead of a perfect changeling. The nose is destitute of character, and contemptible especially in the under part. The eye and the mouth express a fixed attention: I find in them much simplicity and goodness, but nothing that indicates a superior mind.



AFTER RAPHAEL. N.

This figure represents, according to all appearance, *Elizabeth*, the Mother of *St. John-Baptist*. It announces a mind attentive and violently on the stretch, but which by no means approaches the sublime. Here too there is not a single part correctly drawn. This criticism is applicable especially to the eyebrow, the nostril, and the mouth, or rather to what is substituted in the room of these parts. The forehead, the nose, and the chin, are passable. I will allow a certain precision even to the eye, but, in my opinion, it is too piercing: I could wish to see in it more of dignity and devotion. What gives to the heads of Raphael, even to the most ordinary, a merit so distinguished, and a character of originality, is the simplicity of the composition, the happy unity of ideas, which all concur toward one and the same end.



AFTER RAPHAEL. O.

ST. JOHN BAPTIST. The original picture is in the Gallery at *Düsseldorf*, and is considered as one of Raphael's master pieces. There is a simplicity in it blended with a dignity which cannot fail to produce strong and lasting impressions. A judgement may be formed of this, to a greater or less degree, even from this third copy. How much of nature and expression! It is the image of spotless innocence, but you perceive in it not so much of 'the spirit of Elias' as the character of 'the friend of the Bridegroom.' (Jo. iii. 29.) The parts, separately considered, are not executed in a superior manner; and yet the whole produces a fine effect. The mouth has something affectedly precise and even insipid. The hair is justly admired; but it is not easily conceivable, why, in a head of such energy, the beard should have been forgotten.



AFTER RAPHAEL. P.

Though this print be perhaps only a tenth copy, it is notwithstanding an admirable production, full of softness and simplicity. The disposition, the attitude, the details, every thing in it breathes the calmness of innocence. In these features is it possible not to discover the Virgin Mother of Jesus? Is it possible not to discover in them a character wise, prudent, and discreet, exempt from perturbation and passion? There is not a single particular, even to the hands, that does not express this character; but the contour of the nose has lost much of its dignity through the fault of the Copyer.

If we except the timidity and pitifulness of the drawing, and particularly of that right ear which has been so shamefully neglected, we find in the figure of the Child the character of uncommon energy. It promises a Personage who will signalize himself by great actions; who will not leave the world, without leaving in it eternal monuments of his glory. He is born to Royalty, and seems already to feel his dignity. In other respects the features of the face suggest nothing of the amiable ingenuousness which suits his age and character: it might have been preserved however, for simplicity is by no means incompatible with heroism, though these two qualities are rarely found united in the same person. The under part of the face likewise gives disgust by an air too timid and too vulgar.



After RAPHAEL.



CLEMENCY.



Engraved by The Holloway

CLEMENCY.

The English Artist has availed himself of a much better Imitation of this Subject of Raphael than that which M'Lavater has given. It will no doubt be received as an acceptable duplicate, while the preceding Outline exhibits a faithful fac simile of the Engraving in the French Edition, to which only the Remarks of the Author apply.

Published as the Act directs, 2 July 1797 by J. Murray T. Holloway and the other Proprietor.

CLEMENCY, after RAPHAEL. Q.

The more that forms possess of the truth of Nature, the more correct and harmonious will be the design—and the more will these forms please the eye, and satisfy the mind. This head is better drawn than any of the preceding, though still far from perfection. It is quite in the same spirit: the same character seems diffused over all the parts of the face. The contour of the nose, I allow, goes off too much in an angle, and presents something of harshness; but is not for that destitute of powerful expression: it indicates as much firmness as dignity; and, in this sense, may be considered here as the mark of a character of rectitude and impartiality. In general the Painter has introduced into this figure much clearness and energy: a noble simplicity animates the whole, and every part taken separately. The eye, the eyebrow, and the mouth, are in the most perfect harmony. Every thing announces an indulgence and good-nature unmixed with weakness, clemency founded on justice, nothing of preciseness or affectation. It requires only a slight degree of attention to discover that this figure has been copied after the marble: it is impossible to doubt, at least, that the Artist, in imprinting his own genius upon it, has followed the model of an antique.

AFTER RAPHAEL. R.



We have here neither a God, nor a Demi-God; but, if this figure be presented to me as that of a Prophet or Patriarch, I will not hesitate to place it in the highest rank. Here, too, the hair and the beard have a seductive influence: they throw a species of illusion over several irregularities which might furnish matter to criticism, or even appear shocking. Such are, for example, the left eyebrow, the total omission of this feature above the right eye, and the design itself of that eye. Such is also the nostril, so frequently, or rather almost always, neglected in Raphael's heads. On the other hand these blemishes are redeemed by great beauties. The disposition of the subject, the attitude of the arms, the hands, the drapery, the flowing

ing hair, the beard—and even, in some respects, the form of the face, the look, the shape of the nose, all are managed in an elevated style which gives animation to the whole. These three figures of Angels, or would-be Angels, are only lusty stout lads, drawn without correctness, without truth, without amenity, and without character. They are neither children, nor grown men, nor angels, nor demons. No. 2, in particular, is a horrid figure; and, were we disposed to allow a degree of dignity to No. 3, the nose must ever appear contemptible.



I love what is exact, precise and correct ; what is not so, cannot be consistent with truth. Nature surpasses, in this respect, all the efforts of Art. She always knows what she is about : she disposes every thing, she designs every thing ; she reduces all to the individual, which she sub-divides into other individual parts. Hence the nearer Art approaches these principles of Nature, the more expressive will it be, and the greater effect will it produce. In the vignette at the top of the page the Painter intended to rise above ordinary forms ; his imagination fed on intellectual beauty, and yet he faithfully adheres to Nature and truth.

1. Strikes us less than the others, and, I think, it has lost by the foreshortening, but the under part of the face presents a dignity not commonly to be found among men.

2. This figure is too timid to be that of a Moses ; but you perceive in it, if I may use the expression, a celestial origin.

3. Were

3. Were the nose a hair's-breadth broader, that face would bear the impress of a sublime composure, and superior strength of mind.

4. This head supposes a being above humanity; and even in the copy it preserves an energy and harmony which command respect.

5. An open and contented character, of singular composure and goodness; it announces a mind luminous and formed for enjoyment.—Yet this face reaches not the sublime, it does not rise even to true greatness.

AFTER RAPHAEL. T.



1. It is to be regretted that the forehead is a little too tense : It ought to have been bent inward more or less toward the middle, and consequently to have described two arches when viewed in profile. With this exception, the whole taken together, and the parts in detail, admirably well express attention mixed with astonishment ; they promise a character truly dignified, a heart expanded to the reception of truth.

2. This is a most distinguished countenance, but it has unfortunately fallen into the hands of a very indifferent copyist. That little nose forms a shocking contrast with these fine large eyes. The surprise which agitates this physiognomy appears to be occasioned by some cause of discontent.

3. If we except the under part of the nose, this face rises to the true sublime ; in other words, it possesses the greatest simplicity and the most powerful expression. It supposes a reflecting mind, and a feeling heart. It promises, in a word, a person who will always act with dignity. The superiority of this character is particularly distinguishable in the forehead, the eyebrows, the mouth, and the chin ; and is again apparent in the wonderful harmony of the whole.

4. Here again, and almost always, the tip of the nose is faulty.
Besides,



After RAPHAEL.

John Hall sculpi. Engraver to his Majesty.

Published as the Act directs by T Holloway. 15 March 1788.

Besides, there is in this figure a knitting of the eyebrows which gives it an air of chagrin and fullness; the nose likewise is too near the mouth. All these irregularities degrade this face, otherwise energetic, and render it disgusting.

5. This assuredly is not cast in an ordinary mould; but it becomes almost insupportable from its affected attitude and the prim air of the mouth: the drawing of the eye too, offends against correctness. The upper part of the face announces, besides, not energy, but much capacity, and a great facility of seizing beauties which affect the senses.

Excepting the incorrectness of the eye, the head which terminates this article is entirely in the spirit of Raphael: in other words, you find in it his purity, his simplicity, and his genius. The nose alone is beyond all price. The upper lip advances too much, and the under is not much better designed. It is, in some measure, a fault of habit which recurs in most of Raphael's profiles.



AFTER RAPHAEL.



Here are nine heads of Raphael, admirably designed, and which clearly discover the spirit of their Author better, perhaps, than all the preceding. They likewise possess more truth and correctness. I shall say a few words on each in particular.

1. Is a man of good judgment, of singular honour and probity.
2. A character firm, manly, and prudent; estimable, and even great, if you will, but not sublime.
3. Neither is this so, though perhaps with still more merit. I discover in it much firmness and gravity, wisdom and mature reflection.
4. This is rather the grimace of feeling than real sensibility. The air of the head indicates rather a stupid look than holy rapture.
5. Gravity, wisdom, and dignity, excepting however the ear and the under part of the nose. This is the true physiognomy of a *Father of the Church*, though a little more cunning than was necessary.
6. This supposes a man who may have much ability and enterprize, but to whom I cannot allow elevation of soul.
7. I should expect from this head clear ideas, but it does not announce much greatness. The under lip sinks too much.
8. This face ought perhaps to have the preference to all the others; it is astonishingly harmonious. This is a man capable of giving good counsel, and who joins actions to words.
9. A slight degree of incorrectness in the design of the nose gives this physiognomy a vulgar air; in other respects it wants not dignity, and promises talents.

AFTER

AFTER RAPHAEL. X.

Another head entirely in the taste of our painter. How admirable the simplicity of the composition, the fulness and rotundity of the design, the uniformity and harmony of the whole ! You discover in that beautiful face a mind ingenuous and docile ; a marked passion, but at the same time so gentle, and moderated by so much calmness, that it scarcely retains the resemblance of passion. I could have wished, however, to see a little more connection between the parts, more of muscular expression, which Nature never fails to mark to a certain degree, though it be not always strikingly apparent.

In all the heads of Raphael you are sure of finding a beautiful smooth forehead, a long nose remarkable for the breadth of the ridge : almost always, especially in profiles and demi-profiles, the mouth is half open. Through these distinctive features you discern, in the present instance, attention mixed with astonishment : the character, on the whole, appears possessed of singular gentleness, firmness, and candour.



AFTER RAPHAEL. Y.



Raphael is peculiarly excellent in whole figures, in the attitudes, and in the action. His pictures in this kind have a character of truth and enthusiasm which I do not find, to the same degree, in his heads. With respect to the vignette under review, the attitude of Jesus Christ ought to be, I confess, somewhat more imposing; but this figure nevertheless gives full proof of the talents of the designer. If the features of the face were less concentrated the expression of it would be admirable: in its present state it rises very little above mediocrity.

The other figures are equally striking, as well from the attitudes as from the air of the heads. In these simple Fishermen you already distinguish Apostles, and they were assuredly worthy of this high vocation.

vocation. Such men, such phyfionomies, muft neceffarily have been pleasing to Jefus Chrift : muft have met with a reception from him, becoming perfons fent to him by his Father. The face of him who is on the prow of the veffel pleafes me lefs than the reft ; and the reafon apparently is, that the left eye finks too much toward the nofe.

AFTER RAPHAEL. Z.



It is sufficient, I should imagine, to look on these figures and these phyfionomies, to become sensible that this is an assemblage of great men.

Among these faces there is not a single one entirely ordinary ; but that of the Saviour (*a*) eclipses all the rest with respect to both proportion and expression : it announces most dignity and calmness, most gentleness and resolution. The character of its greatness ought to be explained by the *form* of the face ; by the *proportion* of the principal parts ; the horizontal *parallelism* of the eye-brows, of the eyes, of the nose, and of the mouth ; the *perpendicularity* of the nose, the ridge of which is broad and regular. The air of the head

is

is here less expressive than the face itself. The attitude is entirely suited to the dignity of the greatest and most gentle of masters, and forms a fine contrast with the other personages of the picture. Their features have not the same regularity. In some of them the root of the nose is too close to the eyes: in others the nose is not in harmony with the forehead. Those marked *b*, *c*, *i*, *k*, in particular are faulty in this respect. I have long searched in this group for the face of the traitor; there are several on which I can fix suspicion, not one which I dare positively accuse. This undoubtedly is to be ascribed to carelessness in the copyist.

Notwithstanding all their greatness, *c*, *d*, *i*, *k*, seem to possess an equivocal character.

I have already remarked that a prominent lip is a distinctive feature of most of Raphael's profiles: and I must confess that, after all my experience, I have never known this feature in any but persons of superior merit.

The face marked *b* apparently represents St. John; and, excepting the fault which I have already pointed out, it appears to me the most sublime of all. Such as it is here I prefer to it face *f*, and much more still to that marked *g*. In *i* the height of the forehead, and its irregular curve, considerably diminish the expression of the physiognomy, which, in other respects, is not ordinary. *m* is incorrect; this presents not a character uncommonly sublime, but I should judge the more favourably of his candour and fidelity. Face *n* presents a want of harmony between the forehead and the nose; this latter part likewise is too near the eye: and these two faults would excite in me some suspicion, if, on the other hand, my confidence were not restored by the eye, the mouth, the nose, the chin, and the hair. The little that we see of face *e* decidedly promises a character energetical and magnanimous, a heart simple and pure.

I subjoin a St. John after Holbein, a face in which are depicted innocence and benignity. From this specimen we are enabled to judge how far Holbein would have pursued his art had he lived at Rome with the Raphaels and the Michael-Angelos.





Engraved by T. Trotter.

After RAPHAEL .

Published as the Act directs by T. Holloway March 15th 1788 .

AFTER RAPHAEL. A. A.

This figure is detached from the celebrated picture of the Transfiguration—and, even in the copy, the face still preserves an air of greatness: it would be sublime were it less square, and somewhat more oval. What simplicity, and what beautiful management in the parts! What expression, especially in the arch of the eye and in the regularity of the ridge of the nose! And what still adds to the majesty and energy of the whole is the balancing and happy ease which the Painter has so skilfully given to the attitude of that body floating in the air. Every thing here recalls the filial confidence and the fervour of ‘Him whom the Father heareth always.’ This is not the adoration of a Sinner imploring mercy; it is not that of an Angel prostrated before the throne of the Most-High; the Saviour of the World alone could, with such confidence, address the God from whom he proceeded. I find, not however, either in the form or the air of the head, that character of gentleness and humanity which I delight in ascribing, even in the height of his glory, to Him who always spake and acted with the simplicity of a child. This face announces rather the Sovereign of the World than its Saviour. Attending to proportion, the hands are too short, and for this reason they are deficient in point of dignity. A figure so tall and beautiful is ill assorted with a hand of that breadth, and fingers so unnaturally shortened.



B. B. CONCLUSION.

PORTRAIT OF RAPHAEL.

Raphael is, and ever will be in my eyes, an *apostolical man*—in other words, he is, with regard to Painters, what the Apostles were compared with the rest of mankind. And as much as his works are superior to those of all the Artists of his class, so much is his beautiful figure distinguishable from ordinary forms. The most indifferent portraits of him furnish the proof of this assertion, and the best, I am sure of it, are far below the original.

Art never can come up to the beauty of Nature. This is a proposition which I intend soon to consider, and shall endeavour to establish; but I foresee it will hardly succeed, because it attacks the inveterate prejudice of ages. Be this as it may, take a thousand portraits of great men: examine them well; and you will not find a single one which fully conveys, much less surpasses, the *principal character* of the original. Place such original by the side of the copy; put it in exactly the same light; wait for the most favourable moment of the physiognomy; pay no regard to accessory ornaments, to colouring, to what is picturesque in the attitude: compare simply the forehead, the eye, the mouth, the harmony of the whole—and you will always find the most exquisite ideal form far below Nature. Let us understand one another however. I speak of *great physiognomies*, and of *the great character of these great physiognomies*. It is evident, for example, that in the portraits of Van Dyk the hair is ideal. Nay more; that Painter communicated to his heads the air of his own physiognomy: he thereby ennobled them, if you will; and this talent was common to Rubens, to Van Dyk, to Raphael. But this character of ideal beauty which strikes so powerfully in their figures, I can hardly find except in the accessories, such as the hair, the drapery, the great effects of colouring, and of the clare-obscure: it is very far from appearing to the same degree in the essential parts of the head, in the look, in the
space



Engraved by W^m Bromley

R A P H A E L .

Published as the Act directs, 20 Oct^r 1791, by T Holloway

space between the eye-brows (so frequently neglected), in the mouth, and the exterior contours. If it be true, great Raphael, that the slightest reflex of thy beautiful phyfionomy has ennobled features the most ordinary, what must the crayon, what must the pencil have been, that was capable of catching the sublimity of thy own?

Why would Mengs never suffer his portrait to be engraved, not even under his own direction? Because he knew that the utmost effort of art could never produce any thing but a caricature.

Every man *physiognomically* beautiful performs an act of humility when he submits his head to imitation, whatever the talents of the imitator may be.

Form the most complete collection of the heads of great men; visit cottages as well as palaces; and produce every human being in whom you have discovered real *greatness*. If you find the character of this greatness completely expressed in their portraits, in a single instance—I will submit patiently to the severest reproach.

But, to apply these principles to the head of Raphael, I conclude from them, that the majestic and affecting beauty which strikes us in all the portraits of this illustrious Artist was only a feeble imitation of the beauty of his own features.

Here is one portrait more after an excellent drawing, which has much the appearance of being a production of his own. I found this judgement on the simplicity of the work; for a modern Painter would not have failed to embellish it and play the mannerist.

In effect what gentleness and what sublime harmony in the whole of this phyfionomy! Not the slightest contradiction in the features; nothing over-charged, no grimace: nothing harsh or forced. Every thing here is expressive of sensibility; every thing indicates a heart formed for feeling and enjoying, a soul tender and impassioned, divested of fear and vanity, carried away, if I may use the expression, by a perpetual enchantment, which calls up, in endless succession,

numberless delightful ideas. The sublime of this face consists in its extreme simplicity, and that simplicity is the result of the *proportions*, of the *principal form*, of the *surfaces* and the *contours*. There is a wonderful harmony among all the parts, and yet this face is not of the highest order of the sublime. It were possible to add to it still ideal beauties: but, thus embellished, it would lose that charming simplicity which distinguishes it, and which is equally to be found in all the productions of Raphael. And in this respect, I repeat, it is admirable. The Works of Art of ancient Greece have likewise their character of simplicity—but we are always tempted to say that they rise a little above humanity: whereas in the pictures of Raphael, even those in the grandest style, every personage seems to descend to our level, and to invite our confidence. All his figures of Mary, of Jesus, of St. John, of Joseph, preserve that familiar, affectionate and candid air, which it is impossible to refuse to the physiognomy of the Artist himself, and which I distinctly perceive in it, whether I consider the whole together, or the air of the head, or even every feature apart.

Love and pleasure, simplicity, and a happy imagination, seem poured with profusion over that face. The poetical sentiment which runs through it admits neither of reasoning, nor analysis, nor methodical arrangement.

That open and serene forehead promises a conception that has no occasion for effort: the space between the eye-brows is a second mark of this: this part is too smooth, too little furrowed to admit of its belonging to the political Speculator, to the Logician, to the Metaphysician, to the Warrior. The same character appears in the eye-brow. The eyes do not sparkle with a sprightly vivacity: they are not agitated by an unbridled imagination; but I see the sensibility of nature beaming in them, the love of art carried to the excess of passion. The print conveys them however with too much harshness.

The

The nose, the mouth, and particularly the chin, the neck, the attitude, the hair—every thing bears the same character: there is, throughout, the same tone, the same spirit: not a single feature exaggerated or laboured. A gentle tenderness breathes in the whole of this phyfionomy.

Where is the human being who resembles him? When I wish to fill my mind with admiration at the perfection of the works of God, I have only to recollect the form of Raphael.



Of these four heads the three first have certainly been copied after the same original ; and with all their faults they still bear the impress of a dignified and gentle tranquillity ; that species of tranquillity which is equally remote from cold indifference and turbulence of passion. This calmness is supported by a secret energy ; the look is full of warmth ; it promises a man of much reflection, but who will not dwell on the subtleties of analysis.

The first of these heads may very possibly be the weakest ; but it has more dignity than the second, because the chin of this last is too much shortened. The third is still more animated—but the fourth rises to the sublime. This character is secured to it by the look, by the attitude, by the nose, the mouth, and the hair, and above all, by the line of the eye-brows, and its slope towards the root of the nose. There is a tendency to feebleness in the point of the nose, and the shortness of space between the nose and the mouth. Neither do the chin and forehead contribute to the perfect harmony of the whole—but, independent of these imperfections I declare that I have never yet

yet met with a single phyfionomy equal to this ; as I have not hitherto feen one picture of the fame merit with thofe of Raphael. A fingle figure of this great Painter, an air of Pergolèfe, a paſſage of Klopſtock, is all I want to charm my eye, my ear, and my heart : to fill me with the moſt delicious pleaſure.

FRAGMENT SIXTEENTH.

OF THE

IDEAL BEAUTY OF THE ANCIENTS;

OF

BEAUTIFUL NATURE, AND ITS IMITATION.

Among the works of Art the first rank has always been assigned to the Greek statues of the refined ages of Antiquity: Art has never produced any thing more sublime, or more perfect. This is a truth generally admitted, and I proceed on this supposition, at least for the moment. But from what source did the Ancients derive the idea of this perfect beauty, of this beauty, in some sort, more than human? This question may be answered in two different manners. We must either believe, ‘That their Artists knew better than ours to fill
‘ their minds with sublime ideas; that their imagination created forms
‘ more perfect: that, in a word, their works were the fruit of a poetical
‘ genius superior to that of the moderns.’—Or else it must be said,
‘ That they had before their eyes models more perfect, a more beau-
‘ tiful Nature which gave the tone to their imagination, and after
‘ which they produced their master-pieces.’

Thus some look on the monuments of Ancient Greece as so many *new creations*, while others consider them as *poetical imitations of a Nature perfectly beautiful*.

I embrace this last opinion, which appears to me the better founded. The subject is interesting, and I believe it capable of being demonstrated; but the discussion would require an abler pen than mine.

I must

I must be permitted, however, to make in this place a reflection which naturally enough presents itself: 'Man cannot *create*.' This is a right, this is a privilege which the Being of Beings has reserved to Himself alone. He only 'callesth the things which *are not*, as 'though they *were*.' The power of man is limited to imitation; this is his study, his *nature*, and his *art*. From the moment of his birth to that of his death, he acts only by imitation. In great things as in little, all that he performs, all that he presents as a production of his own, as the work of his hand, as the produce of his mind, all is copied and imitated. He does not create his own language: he speaks it after others. He does not create written characters: he adopts those already formed. He does not create images; every image supposes a model. The child of a Frenchman learns French; the child of a German speaks German.

The pupil of a Painter imitates the style and manner of his master, well or ill.

It were easy to prove by induction, and in the most satisfactory manner, that every Painter has copied the *Masters* whom he had, the *age* in which he lived, the *objects* which surrounded him; that, finally, he copied *himself*. The same thing holds good in Sculpture, in Literature, in Morals.

Let a superior man excel in the fine arts, or in the sciences; let him distinguish himself by eminent virtues, his *manner* will always be an imitation of the model which he proposed to himself, only this imitation will be modified by the situation in which he finds himself placed.

Can a truth established by so many proofs be seriously called in question? It is impossible for me to imagine it. Recollect the names of Raphael, of Rubens, of Rembrandt, of Van Dyk, of Ossian, of Homer, of Milton, of Klopstock; examine their works, and you will see that these excellent Originals are, at bottom, nothing more than

than copyists; that they have copied Nature and their Masters; that they have copied themselves. They have individually observed Nature after the works of their predecessors; and this is what has placed them in the class of Original Geniuses. The imitator who is destitute of genius copies fervilely: he crawls in the footsteps of his master: he knows not how to enter upon his subject; he introduces neither warmth nor interest into it: he satisfies himself with tracing stroke for stroke. The man of genius goes a very different way to work: he too imitates, but not as a school-boy: his imitations are not an assemblage of small pieces assorted and inlaid: he melts down his materials, and by a skilful disposition, forms of them *one homogeneous whole*; and this reproduction appears so new, so different from a vulgar composition, that it passes for *original*, that we look upon it as *ideal*, as an *invention*.

The painter is creator of his portraits, the sculptor of his statues, much in the same sense that the Chymist is creator of metals.

Beautiful works of Art always suppose, then, prototypes still more exquisite, a Nature still more beautiful; and, on the part of the Artist, an eye formed for perceiving and catching those beauties. *Genius* can do nothing without the aid of the *senses*. Unsupported by them it is merely a torch extinguished. It is under the necessity of being stirred, of being carried along, by external objects. It assumes the tone of the age, and communicates its own tone to the age in return; and, in some sense, only gives it back, in other forms, the materials originally received from it. Will any one after this attempt to persuade us, 'That the Greeks have not imitated Nature? 'That they have not chosen their models in the real World which surrounded them, and which immediately affected their senses? 'That their works are so many arbitrary creations, the produce of a happy imagination? That they have been formed, if I may so express myself, after the apparitions of a superior world?' For my own

own part, I am persuaded that the Ancients drew from the common fountain which furnishes the idea of all our productions, I mean, from Nature, from the works of their Masters, from their own organization, and the sensations which it excited in them. But, in all these respects, they had advantages and helps of which we are destitute. The blood was purer among the Greeks than with us. We have as models of the beautiful, inanimate statues only: they had before their eyes beauty itself personified. While a Carlo Maratti was continually under the necessity of recopying the face of his daughter in all his figures of the Virgin; while other Artists, the greatest number at least, are limited to a few *models*, often ordinary enough, and some, besides, degraded by libertinism; the Greeks, more fortunate, found every where elegant forms, and to make a choice was their only embarrassment. But from whence did this national beauty proceed? we know not; it may perhaps be, in part, ascribed to the influence of climate, of education, and of manners.

Whoever has the least smattering of the first principles of Philosophy knows 'That there is nothing in the understanding which has 'not been conveyed through the senses.' One of the most hackneyed common places, I admit; but not the less, on that account, an eternal truth. Let an ideal form be a hundred times above our art, above our imagination and conception, it is no more after all than a *reproduction of what has been perceived in reality*. Always and for ever Art regulates itself by Nature; it follows the impressions which the mind receives from the senses: it is only the picture of our perceptions, and of the sensations which result from them.

So far from creating ideal beauties, without the assistance of Nature, I maintain that Art does not perfectly succeed, even when it takes Nature for a model. A strange paradox! and which cannot fail to shock our Painters, our Sculptors, and our Poets. I declare, however, it is not the love of singularity that prompts me to advance it.

Though I shall undoubtedly be accused of this by all those who, incapable themselves of every thing like originality, reject a new idea, unless it is respectfully chalked out after received prejudices, and the precepts of the School, I am sure of my fact, and I am simply advancing a *truth* when I affirm, 'It is only from convention that an 'ideal picture appears to us superior to Nature.' Art always has been, and ever will be, below her: and what we call the *exalted beauty* of the ancients was, in all probability, with relation to them, no more than a *feeble imitation of Nature*.

What is done in modern times instructs me in what was done formerly; and if we may form a judgement of ancient artists from our own, they must have come far short of their original. Let me explain myself. I see on all hands among our Painters, our Sculptors, and our Poets, not a single one who comes up to Nature, much less who surpasses her. If an Artist excels but to a certain point, if he succeeds a little better than the generality, his work is immediately exalted to the rank of ideal beauties. But does this boasted production actually exceed Nature? Does it even express all her beauties to the same degree? When an Artist has corrected some of the faults of Nature he imagines himself still capable of embellishing her, even when she exhibits herself in all her perfection. A Painter, a Sculptor shall efface a shocking deformity, shall soften a trait that is rather harsh, shall fill up a disagreeable void, shall establish proportions which may appear to him badly observed. This he knows how to do,—and this he frequently does without address and without art. By dint of rules, of manner, and of patching, he is lucky enough to disfigure a face which, with bolder traits, would have been more expressive, nay perhaps, more agreeable, and which loses its whole effect in that finely decorated copy.

But even supposing the Artist to have performed his task with judgement; supposing his corrections analogous to the spirit of the phyſionomy—

physiomy—(an enterprise, however, extremely difficult, and which supposes a profound knowledge of man)—is he much farther advanced for this? Does it follow that he adds to the *beauties* of Nature? Do not believe it. Never will he go beyond the perfections of Nature. Can he convey perfectly the expression of beings organized and alive, he who is incapable of catching it completely in inanimate objects? He cannot convey the glittering of a suit of armour, nor the graces of a fine head of hair; how much less capable is he of conveying the fire of the look, or the majestic air of the whole head! We frequently extol the productions of Art above those of Nature, because we have not these last immediately before our eyes; and many persons have stood with rapture over a drapery of Rigaud, or an armour of Rembrandt, while these two Masters themselves acknowledged that their productions could not stand a comparison with the model. The Artist may succeed perhaps in giving us a portrait more beautiful than the original, and then it will be said he has embellished beautiful nature. But, on examining it closely, it will be found only a *substituted* portrait, the imperfect copy of a beautiful Nature, different from that which he had before his eyes, or the imitation of another model which was present to his mind. Thus, what passes for original is, at bottom, only a copy, modified by the habitual ideas of the Artist, that is, embellished by the sensations which he had precedently experienced; ideas, sensations which have become so familiar to him, that, in order to reproduce them, he has no need of the presence of the object which excited them at first. For a similar reason, the works of the Ancients were equally but *copies*, and, from all appearance, *very imperfect copies*, either of Nature herself, or of the works of another master, who was, in his turn, far from attaining all the perfections of Nature.

Among the Greeks Nature was more beautiful than with us. This is a truth which may be demonstrated in every sense by irresistible evidence.

dence. And the Art of the Ancients was just as far from catching, in all its perfection, their beautiful Nature, as the Art of the moderns is incapable of expressing the less perfect Nature which they have before them.

I have said that it is very difficult to represent beautiful Nature well, even in a state of rest. Give to a designer of the greatest ability the simple silhouette of an accomplished beauty—and what more simple than the single exterior outline of the profile? He shall attempt to trace it ten times, but scarcely once will he catch that line; and, after he has succeeded, there will always be some deviation imputable to him. The slightest deviation, however, is a matter of very great consequence, and frequently injures beauty infinitely. These slight shades, these slender differences of more or less, are precisely the thing which reduces the Artist to despair. If it cost him so many and ineffectual efforts to catch the simplest line of beauty, can he expect to succeed in a whole surface? a shaded surface? the rounding of the contours, the magic of colouring, in a beauty full of life, of action, and expression?

How often have the Apollo of the Vatican, the Venus de Medicis, and the Trunk of Hercules been copied? Have they ever been surpassed? Have they ever been equalled? And yet they are only motionless statues. How fruitless then must be the attempt to copy the animated face, which is not fixed for a single moment, which is agitated by incessant movements! Who will dare after this to maintain ‘That the Greek Artists were the creators of their boasted ideal beauties?’ These beauties were *copies* merely, which, compared trait for trait with the true models, were perhaps only *caricatures* of them.

Every outline, every work of Art is fixed and motionless: animated Nature is, on the contrary, ever in motion, ever less or more agitated. For this very reason it can never be correctly imitated by all the efforts of Art. Design supposes a fixed point; and in Nature
there

there is no fixed point. Thus the best copy is, of itself, only a succession of instances, which never actually co-existed; a copy, therefore, cannot be entirely true, nor entirely natural: it is at most only an approximation. Yet once more: a simple silhouette perfectly exact is absolutely a *physical impossibility*—and will any one pretend that an *ideal* may be created? Here I stop; nothing more is wanting to demonstrate to the feeling and to the eye, that every ideal production is in reality only a reproduction of sensations which have antecedently affected us; that it is only an imitation of beauties which have struck us, and the re-union of these beauties in a single one, which by the effect of Art becomes homogeneous, or at least appears such to us.

The Grecian race then was more beautiful than we are; they were better than us—and the present generation is vilely degraded!

‘But these same Greeks were superstitious pagans—and we are Christians enlightened by the gospel.’ This plausible objection to my doctrine may be started either from malice, or ironically; but it is easily removed, and I will make the attempt, from love to those who seek after the truth.

Christianity acts in the same manner as its divine Author. It does not give eyes to them who have them not; but it restores sight to the blind. By it the ear is not created; but it makes the deaf to hear. It is a source of life and vigour to every body, to every vessel, in proportion to its organization, and susceptibility. It embellishes all according to internal and individual dispositions of the subject on which its action is exerted. Nothing hinders, of consequence, the *superstitious Pagan*, in virtue of his organization, and of his natural dispositions, to receive from the Creator, whose counsels are unsearchable, a form more beautiful than ours. Besides, I am persuaded that, considering his situation, he was not in a state to develope

his faculties to the utmost of their capacity, and that he would have turned them to more account, had he been a Christian.

But ought we, after all, to exclaim so violently against our religion—against that Christianity which should embellish us? Let us distinguish between paint and beauty. It is the interior, it is sentiment, it is the proper employment of faculties which ennobles and gives beauty to the human form. And must it not be admitted that many Pagans of Antiquity followed the light of their reason with much greater integrity, than many of us Christians of the Eighteenth century follow the light of our religion? If the great truths of the gospel had been revealed to them, with what earnestness would they not have received them! Had they known Jesus Christ, with what transports of gratitude and joy would they not have tendered him their homage!—I hope I shall be forgiven this digression. Some starched critic will perhaps reprimand me, and ask, with a severe tone, ‘Why introduce, on all occasions, the name of Jesus Christ into ‘an essay on Physiognomy?’—‘Stand from between me and the sun!’ There is my answer.

Yes, the human race is degenerated; every thing proves it, and I speak it with regret. We are but the refuse of past ages; a corrupted generation that scarcely preserves the varnish of virtue. Religion is only an empty sound; Christianity a jest. What is worse, we are not sensible of our depravation; we blush not at our deformity; we behold with indifference our bodies, our features disfigured by vice. This obduracy is at once the summit, and the strongest proof of our depravity.

With respect to those who are disgusted with the very word *Religion*, I have another argument to propose. Let them judge of causes from effects. Let them compare modern productions with those of the Ancients; the proofs will deduce themselves of their own accord.

Let

Let us recapitulate. Among the Ancients the works of Art are eternal monuments of a very beautiful Nature, which they have not surpassed, which they have not even equalled. The Artist is *creator* of his works, in the same sense that every one is creator of the language which he speaks. Every Painter, every Artist, takes for a model the animated Nature which encircles him, and the works of the great Masters who have gone before him. His style and manner carry the phyfionomy of the age in which he lived, and frequently also his own proper phyfionomy. His ideal beauties and his caricatures are an extravagant eulogium, or an exaggerated censure of contemporaries: and by taking the just mean between these two extremes, you may easily determine the character both of the Painter and of the Age. The objects which surround him, give the tone to his imagination, form it, affect it, feed it. He may extend the boundaries of his Art, but it is impossible for him to go beyond Nature.

I have only glanced at this subject, which it would be of so much importance fully to elucidate. It concerns humanity very nearly. In it Poetry, Eloquence, Architecture, all the liberal Arts, are deeply interested. What do I say, Morality and Religion would gain infinitely could we arrive at the capacity of deciding once for all, what is *ideal* or *copy*, *creation* or *imitation*. Whatever belongs to man may be referred to one or other of these classes.

OF BEAUTIFUL NATURE AND ITS IMITATION.

A D D I T I O N A.

OF THE APOLLO OF THE VATICAN.

ἔχει συγγενῆς
 Δ' ὀφθαλμὸς αἰδοῖσά του
 Γέρας, τέα τε το μίγ-
 νυμένον φρενί.

πρὸ. V.

In thy majestic form and kindred eye,
 I trace the features of a noble mind.

So much has been said of the Apollo of the Vatican, that the subject is perhaps exhausted. I am not fond of repeating the reflections of others, and what all connoisseurs and admirers of the beautiful know by heart. I cannot however resist an inclination of inserting in this place, the judgement which Winkelman has pronounced on this celebrated statue, in his *History of Art among the Ancients*. This well known passage can never be placed more properly than in a work on Physiognomy. Only I must be permitted modestly to subjoin the remarks which it has suggested to me.

‘ Of all the productions of Art which have escaped the ravages of
 ‘ time, the statue of Apollo is, beyond contradiction, the most
 ‘ sublime. The Artist has conceived this work on the ideal, and
 ‘ has employed matter only as it was necessary to him in order to
 ‘ embody his thought and render it sensible. As far as the descrip-
 ‘ tion which Homer has given of Apollo, surpasses the descriptions
 ‘ of succeeding Poets, so far is this figure superior to every other
 ‘ which has been given us of this God. Its stature is above the human,
 ‘ and the attitude breathes majesty. An eternal spring, such as reigns
 ‘ in the happy plains of Elysium, invests with amiable youth the
 ‘ masculine charms of his body, and sheds a gentle radiance over
 ‘ the majestic structure of his limbs. Try to penetrate into the em-
 ‘ pire

'pire of incorporeal beauty (1), endeavour to become creator of a
 'celestial nature, in order to elevate your mind to the contemplation
 'of supernatural beauties: for there is nothing here that favours of
 'mortality, nothing subject to the wants of humanity. This body is
 'neither warmed with veins, nor agitated with nerves: a celestial
 'spirit, poured forth like a gentle stream, circulates, if I may use
 'the expression, over the whole circumscription of this figure. He
 'has pursued Python, against whom he has bent, for the first time,
 'his formidable bow (2), with the rapidity of thought he has over-
 'taken him, and let fly the fatal shaft. From the height of his joy,
 'his august look, penetrating into infinity, stretches far beyond his
 'victory. Disdain is seated on his lips (3); the indignation which
 'he breathes swells the nostrils, and mounts to the eyebrows. But
 'a peace which nothing can disturb resides on his forehead, and the
 'eye beams gentleness, as if he were surrounded by the Muses emu-
 'lous to lavish on him their caresses. In none of the figures of Ju-
 'piter produced by Art, which have reached us, do we see the Father
 'of Gods approaching that greatness in which he manifested himself
 'of old to the Poet's eye, that is apparent in the traits which his son
 'here presents. The individual beauties of all the other Gods are
 'united in this figure as in the divine Pandora. That forehead is
 'the forehead of Jupiter impregnated with the Goddess of Wisdom;
 'these eyebrows, by their motion, announce their will; these eyes
 'in their arched orbit, are the eyes of the Queen of Goddesses: and
 'that mouth is the very mouth which inspired the lovely Bacchus
 'with delight. Like the tender shoots of the vine his beautiful hair
 'floats around his sacred head, as if gently waved by the breath of
 'the Zephyrs: the ringlets seem perfumed by the essence of the Gods,
 'and carelessly scattered around by the hands of the Graces. At
 'sight of this prodigy of Art, I forget the whole universe; I myself
 'assume a more elevated position to contemplate it with dignity.

‘ From admiration I rise to ecstasy. Seized with respect I feel my
 ‘ bosom dilate and swell, like those who are filled with the spirit of
 ‘ prophecy. I am transported to Delos and the hallowed groves of
 ‘ Lycia, those sacred spots which Apollo graced with his presence;
 ‘ for the beauty which I have before my eyes, appears to acquire
 ‘ motion, as that beauty formerly received, which was produced by
 ‘ the chissel of Pygmalion. How is it possible to describe thee, O
 ‘ inimitable master-piece! To do it justice, Art herself must vouch-
 ‘ safe to inspire me and conduct my pen. The lines which I have
 ‘ now traced I deposite at thy feet, as those, who cannot reach the head
 ‘ of the divinity they adore, place at his feet the garlands with
 ‘ which they wished to crown him.

‘ Nothing agrees less with this description, and especially with the
 ‘ expression which is diffused over the phyfionomy of Apollo, than
 ‘ the idea of Spence, who pretends to find in this statue an Apollo
 ‘ the Hunter.’

*(History of the Art of Antiquity by WINKELMANN, HUBER’S Transla-
 tion, Leipzig Edition, 1781, Vol. III. Page 195.)*

R E M A R K S.

(1.) An *incorporeal beauty* is to my apprehension a mere chimera, and
 appears to me fully as inconceivable as *a vivified body without a
 soul.*

(2.) Hogarth is not of this opinion. ‘ Manly beauty,’ says he, ‘ and
 ‘ swiftness of motion, appear to me well chosen attributes to cha-
 ‘ racterise the *God of Day*. Nothing can be more poetical than
 ‘ the attitude in which he is represented: with one foot gracefully
 ‘ advanced, he lets fly an arrow, the emblem of rapidity; which
 ‘ may easily be referred to the rays of the sun. This explanation
 ‘ seems at least as natural as that of the victory obtained over the
 ‘ dragon

‘ dragon Python; the action of which, besides, accords but indifferently with the elevated posture, and the graceful air of the Apollo of the Vatican. The historical details which have been transmitted to us of this celebrated statue, have made some presume, with much appearance of probability, that it is a representation of the Apollo of Delphi. For my own part, this opinion seems to me so well founded, that I find no difficulty in adopting it.’ (HOGARTH’S *Analysis of Beauty*.)

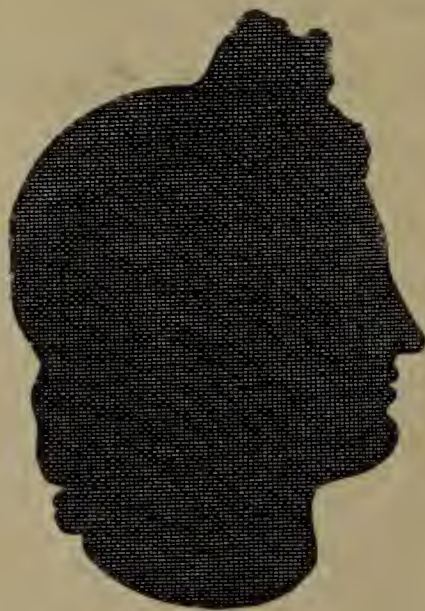
- (3.) This observation is true; but Winkelmann would have expressed himself with more precision if he had said, ‘ That the disdain is marked *between* and not *upon* the lips.’ The separating line which results from the position and the relation of the two lips, expresses, beyond the power of being deceived, the proud disdain of a divinity. The judgement of Hogarth, of consequence, is ill-founded, and proves that he has never either seen the original, nor a good cast of the statue. It is however true, that this air of disdain is discernible in the line of the mouth alone; besides, it must be viewed in front, and the light must fall upon it from above. In no other respect is any trace of contempt impressed on that face; it was necessary carefully to avoid every thing that could impair the beauty of it; with the ancients this consideration prevailed over every other. ‘ They never sacrificed beauty to force of expression: they attached themselves more to ideal forms, than to Nature, and rejected every thing that was too individual.’

(SULZER’S *Theory of the Fine Arts under the Word ANTIQUE*.)

A D D I T I O N. B.

Let any one make a hundred filhouettes of the Apollo—and it is much easier to draw after a bust, which is immoveable, than after Nature, which is never entirely so—they will all differ less or more, and scarcely will you find a single one which gives the contour in all its purity. Is it needful to say any thing more in order to prove what has already been asserted, ‘That beautiful animated Nature is inimitable?’ yet one is never tired of admiring this simple profile drawn after the shade. All attempts to account for the pleasure it conveys are unsuccessful; and we can say nothing that does not fall short of the ideas we wish to express.

The sublime character of this head partly consists in the position of the forehead, which is neither too perpendicular, nor too sloping, and which besides harmonizes so well with the whole. I admire the chin still more: it has nothing either harsh or effeminate, and that prominent form gives it a bold and manly air: the design of it is simple and correct, and its progression toward the neck is very happily managed. The opening of the mouth is neither more nor less than is necessary to add to the grace and dignity of expression. I must say as much of the regular form of the lips, of which the one projects not beyond the other. The passage from the forehead to the nose, and the lower part of this last, have lost infinitely in the copy, from differences which are, in other respects, extremely slight.





A P O L L O.

Published as the Act directs by J. Murray T. Holloway & the other Proprietors in June 1792



Barney Delin^t

Holloway Scul^p

APOLLO BELVIDERE

ADDITION C.

APOLLO.

This plate is engraved after a drawing of Seidelmann. The face is presented somewhat more than in profile. The forehead and nose are more energetic, more sublime, more worthy of a god, than in the preceding silhouette. Observe likewise how far removed the contours are from the perpendicular form of the famous Greek heads. A line perfectly straight would infinitely injure this profile (it being understood, however, that this straight line must not be confounded with those which only approach to it).* The breadth of the nose, near its root, becomes here the expression of a dignity more than human. The eye, considered separately, is not deficient in point of energy; but it almost loses it when placed by the side of that majestic nose. The arch of the eye is admirable, though rather harsh.

The nostril and the wings of the nose are drawn without correctness, and without character.

You discover in the mouth an air of dissatisfaction bordering on contempt. But this slight dissonance disturbs not the divine harmony of the whole. The faint tint of inquietude discoverable in it, is absorbed in an inexhaustible fund of energy and tranquillity; and this last character is perfectly suitable to a God victorious by his own energy alone. The under lip appears to me too thick, and not well finished; and, unless I am mistaken, neither has the chin the dignity of that of the silhouette. In a word, it is needless to add that what is perceived, or what is conjectured of the shoulder and of the attitude, announces heroic force, and presents to us all the traits of greatness and majesty.

* I must beg leave, on this occasion, to correct an error which slipped into the German edition, under the article of the *Silhouette of Apollo*. It is there said, 'That the contour of the nose would present the expression of an energy more noble, more divine, if it descended in a perfectly straight line.' That is not my idea; I meant to speak only of a contour *which approaches* somewhat more to the straight line.

ADDITION D.

OF THE CONFORMATION OF THE GREEKS.

A Passage extracted from WINKELMANN.

‘ There is only one opinion respecting the beautiful conformation
 ‘ of the ancient Greeks; and though it be no longer the same among
 ‘ the modern Greeks, yet some relics of it still remain. Besides that
 ‘ their blood has been mixing, during several ages, with the blood of
 ‘ the nations which have settled in their country, it may easily be
 ‘ comprehended that their present government, their education, their
 ‘ manner of thinking, must have likewise had an influence on their
 ‘ configuration. Notwithstanding all these disadvantageous circum-
 ‘ stances, the Grecian form is, to this day, boasted of for its beauty.
 ‘ It is a fact, that the more nearly Nature approaches to the climate
 ‘ of Greece, the more beautiful she is, the more majestic and active
 ‘ in the conformation of man. The influence of climate is such, that
 ‘ in the fine provinces of Italy, you rarely find on the faces of the
 ‘ inhabitants any of those indecisive and equivocal traits which you
 ‘ frequently meet with on those of the ultra-mountaineers. The
 ‘ traits which characterise the Italians are noble or sprightly; the form
 ‘ of their face is for the most part great and decided, and the parts
 ‘ are in a beautiful harmony with the whole. This beauty of form is
 ‘ so striking, that frequently the head of a peasant might figure grace-
 ‘ fully in the most sublime history painting.’ (Is there not in all this
 a little tendency to exaggeration? We Physionomists are unfortu-
 nately sometimes rather disposed this way.) ‘ Neither would it be
 ‘ difficult to find among women of low condition a model for a Juno.
 ‘ The kingdom of Naples, which enjoys, more than the other pro-
 ‘ vinces, the influence of a mild climate, produces men characterised
 ‘ by majesty and stateliness of form.—Thus exquisite beauty, which
 ‘ consists

‘ consists not simply in a delicate skin, in a clear complexion, in eyes
 ‘ piercing or languishing, but in a majestic port, and an interesting
 ‘ phyſionomy, is more frequently to be found in countries which
 ‘ enjoy a temperate climate. If it be true, as an English author, a man
 ‘ of quality, advances, that the Italians alone are capable of represent-
 ‘ ing beauty to advantage, it is in the beautiful configurations of the
 ‘ country itself that we must look, in part, for the principle of this
 ‘ aptitude, a matter of easy acquisition in Italy, where daily oppor-
 ‘ tunities occur of contemplating the most beautiful forms. Beauty,
 ‘ however, was not a gift bestowed without exception on all the
 ‘ Greeks; and Cotta, one of the personages in a dialogue of Cicero,
 ‘ observes, that, during his stay at Athens, he found very few young
 ‘ persons who were really beautiful.

‘ The most beautiful race among the Greeks, especially as to
 ‘ colour, was found in the climate of Ionia in Asia Minor, that
 ‘ climate under which Homer was born, and by which he was in-
 ‘ spired.

‘ One sensible proof of the advantageous form of the Greeks, and
 ‘ of the modern inhabitants of the Levant, is, that the broad flat nose,
 ‘ one of the greatest deformities of the face, is no where to be found
 ‘ among them. Scaliger maintains that the flat nose is not to be
 ‘ found even among the Jews, and that those of Portugal have them,
 ‘ for the most part, of an aquiline form; hence this species of nose is,
 ‘ at Lisbon, called the Jew-nose. Vesalius observes, that the heads
 ‘ of the Greeks and Turks have a much finer oval than those of the
 ‘ Germans and Flemish. It must be considered, on this occasion, that
 ‘ the small-pox is less dangerous in warm climates than in cold coun-
 ‘ tries, where it is a dreadful epidemic, and commits ravages like the
 ‘ pestilence. Among a thousand persons whom you meet in Italy,
 ‘ scarcely ten are sensibly marked with the small-pox. With respect
 ‘ to the Ancients, it appears that this malady was absolutely unknown
 ‘ to them.’

A D D I T I O N E.

THREE GREEK PROFILES *after* COZENS.

Three Greek profiles, and which have every character of being so. But what monotony! what disgusting stiffness! These marble faces possess absolutely nothing of Nature. Such a prodigious value is set on Greek profiles, drawn almost by the rule. A thousand times it has been said, and a thousand times it will be repeated, that this line is the distinctive mark, the true touch-stone of a beautiful profile, especially of a female profile. To my shame I acknowledge that the very sight of three heads so uniform fatigues and oppresses me; that a whole society, that a whole nation so composed would be to me insupportable. Not that I mean to censure the ingenious Artist who designed these heads. He meant to represent a beauty at once gentle and majestic; and, to this effect, he has preserved the same form of face, varying the eye, the mouth, and the head-dress. He has executed his task; but it is the principle which I combat, and this is what I think on the subject.

1. Nature delights in variety, and the straight line is the very essence of monotony.

2. This line exists no where in Nature, where no one thing is measured by the rule, where nothing is formal. Nature is the sworn and irreconcilable foe of perpendiculars, and in general of straight lines. They are utterly excluded from all that is animated, or even vegetative.

3. A straight profile, be it Greek or not, is then a mere chimera, and no where in reality exists. It is contrary to the principles of all mechanics: it is incompatible too with that of the human skull, which, being arched in every direction, can become neither the root nor the stem of a line perfectly straight.

4. The three profiles we are examining are far from being drawn by the rule; but they are destitute of those soft gradations, the delicately



after COZENS.

cately undulating line is wanting which we perceive in Nature, and which in truth we find in the Greek profiles of the greatest masters.

5. The beauty of Greek profiles is determined not solely by a gentle progression of forehead, by the uniformity of the forehead and nose, by the monotony and continuity of the exterior outline. On the contrary, it depends quite as much on the obliquity and the position of that exterior line, on its relation to the lower part of the face, to the upper and hinder part of the head.

6. Whether it be the fault of the original design, or, which is more probable, that of the copier, the noses and chins of these heads are neither *antique* nor *natural*, nor *true*, nor *ideal*—if, however, any other distinction can be admitted between *Nature* and the *antique*, between *true* and *ideal*, except that of more or less; if, however, the ideal be any thing else than a copy of beautiful Nature. I admit at the same time, that these chins are not ordinary, and that they are not deficient in dignity to a certain degree; but the transition from the under lip to the rounding of the chin has neither sufficient expression nor truth.

7. The eyes favour strongly of the statue; unless perhaps this be done on purpose, and because the Artist intended to give every characteristic trait with exact precision.

Head 1, seems to languish with love. I discern a majestic haughtiness in 2; and 3 is, in my opinion, the most reflecting: but none of the three promises a mind capable of vigorous thought.

A D D I T I O N F.

This will without hesitation be pronounced a Greek head, and in truth it has all the characters of being such. Every leading feature of it is given with freedom ; I do not perceive a single weak part in it. The bendings, the accessory traits, every thing appears to have been produced by a single cast, and from the same mass. The nose however still wants a certain degree of delicacy : it is not sufficiently feminine, and the under part does not exactly harmonize with the upper, which is more strongly marked, nor with the forehead which is so beautifully arched. The mouth is sensual in the extreme : it has the air of relishing pleasure. I might say the same thing of that voluptuous chin ; but this expression forms a contrast, less or more, with the firmness, or if you will, the stiffness, of the forehead and nose.





ΘΕΑ ΦΙΛΟΜΕΙΔΗΣ
HOMER

VENUS DE MEDICIS.

Drawn & Engraved from the Antique by Tho. Holloway.

Published as the Act directs, by Tho. Holloway, 1 Jun: 1768.

A D D I T I O N G.



I consider these two profiles merely as works of Art, and without knowing whom they represent; but I clearly discern in them the simplicity and dignity of Greek heads: I perceive in them masculine energy, a mind firm and calm. 2. approaches less to the ideal than 1, and for that reason it preserves an air more true, more natural, and more homogeneous; I should expect from it likewise a greater degree of sagacity and candour. The other appears to me more sleepy, more indifferent; and I form this judgement from the part which is between the nose and the mouth. The nostril in both is defective, and by no means accords with the expression of the face.

The head at the bottom of the page, which passes for that of Apollonius, must have the preference to the two first: I should ascribe to it more ingenuity, more firmness and elevation.



A D D I T I O N H.

THREE GREEK HEADS.

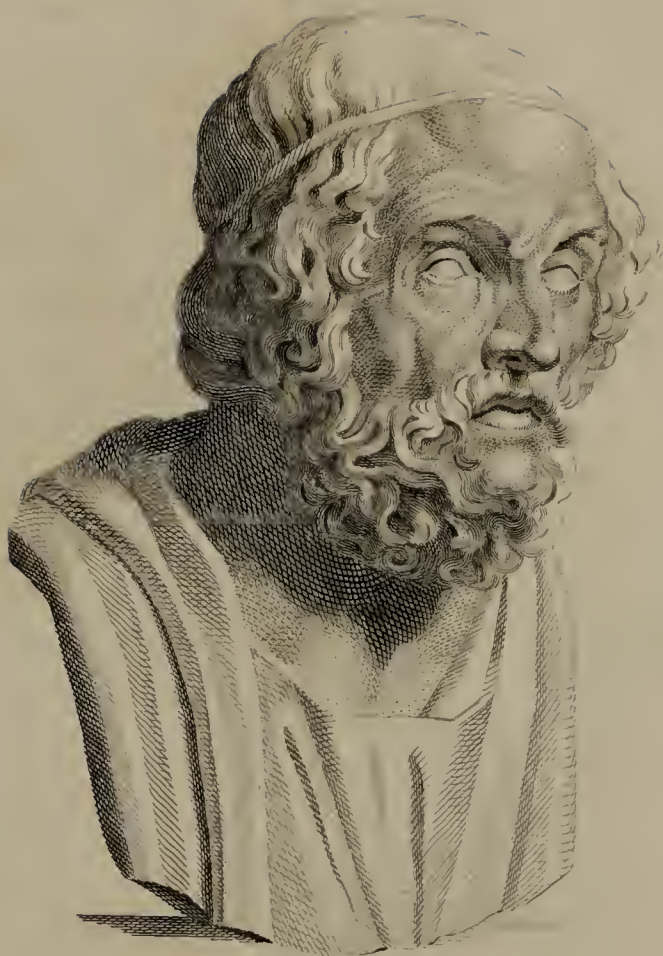
A superior mind does not always suppose an external form perfectly beautiful and regular.

Every man of genius is impressed with the character of his greatness; but this character is determined by the measure of his merit.

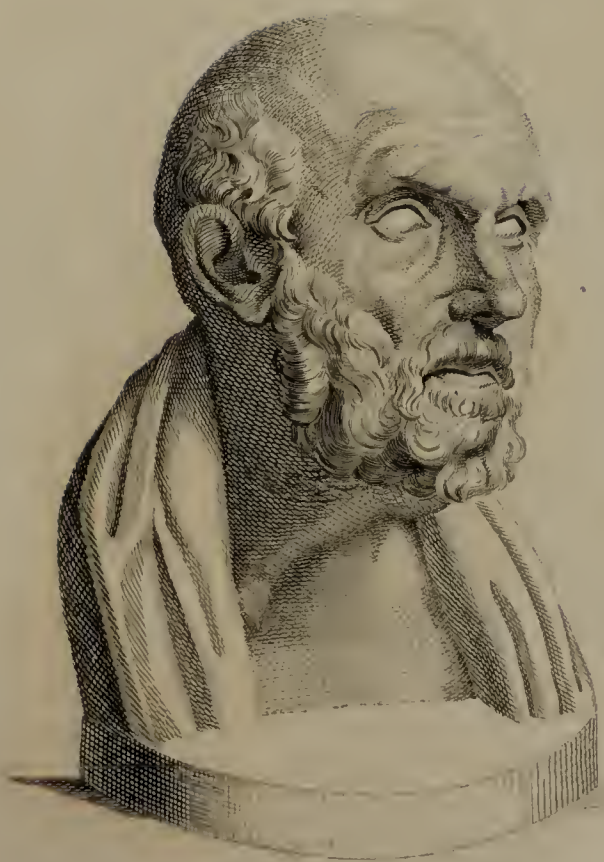
However admirable the three heads of the annexed plate may be in their kind, yet nothing in them recalls that ideal beauty of the Apollo which has so often been transferred to figures of Gods and men, and for which the Apollo of the Vatican itself is indebted to the sublime forms which the Artist had taken for a model.

These faces have a resemblance to those of our climate and age: they have the form and features of them; and, notwithstanding that air of consanguinity, the more we examine them, the more they inspire us with respect. You discover in them, with the modifications of each character, a fund of energy and calmness, a firmness of mind, a richness of idea, a superiority of genius and faculties, which fix our admiration, and compel us to revere.

1. I will not take this man for a profound thinker; but I will without hesitation allow him a poetical and prophetic genius, an inexhaustible source of invention. Were I looking upon this head for the first time, and without knowing it, I should say that it dwells not on frivolous researches, that it consults not, nor listens to any person, that it acts of itself and without effort. That mind has formed for itself a world apart, where it is in its proper element. I discern in the muscles of the forehead the richness of the forms which the Poet has taken from reality, and of which his imagination has created the assemblage. Never did the fatiguing intenseness of metaphysical speculation contract those eye-brows. Every thing is full of life and motion:



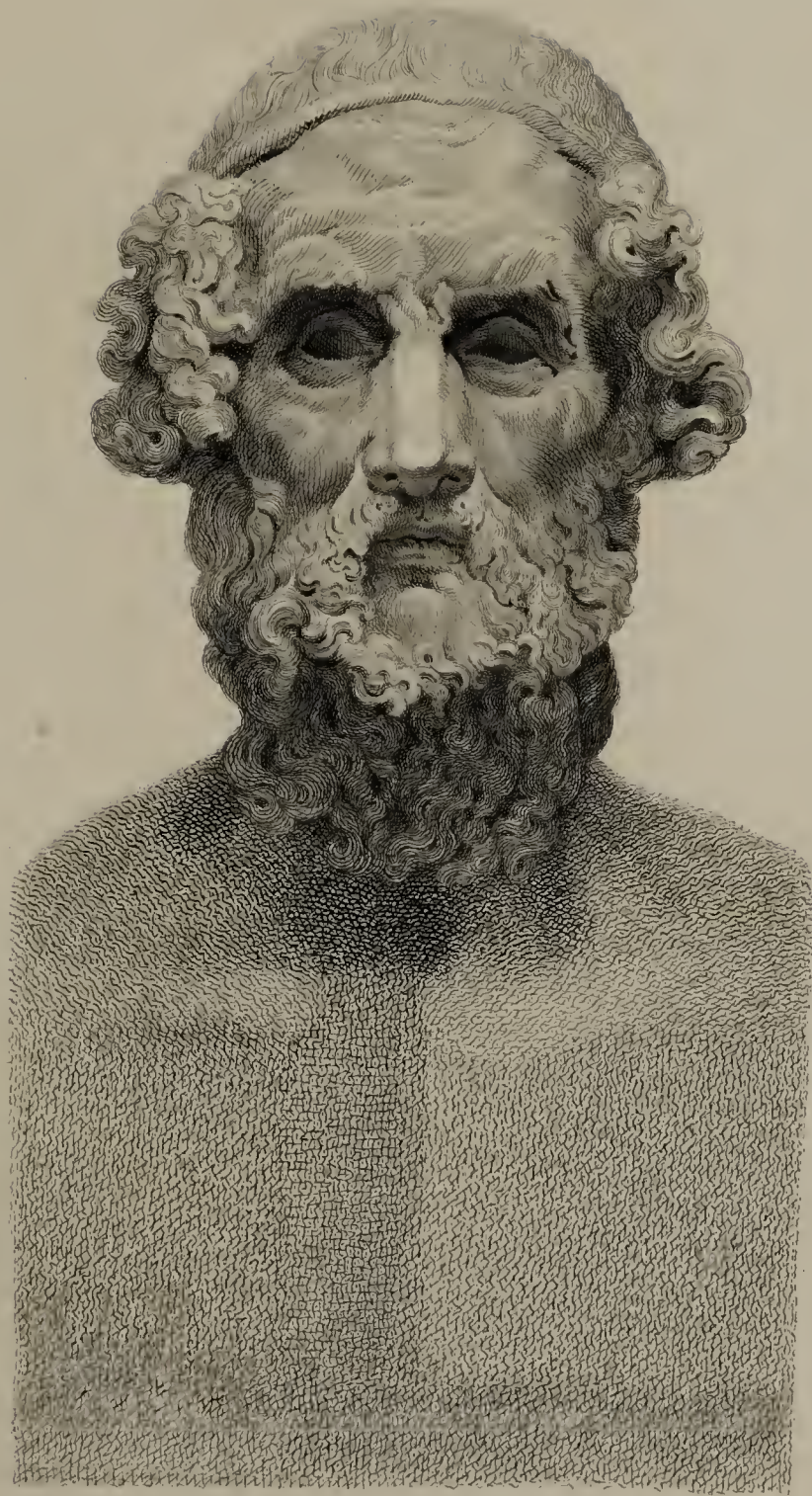
1



2



3



H O M E R .

*Engraved by T. Holloway, after an original Drawing by J. Brown, from an ancient Terminus,
dug up near Baux, 1780, in the possession of Charles Townley Esq.*

Published at the Art directors by T. Holloway & the other Proprietors Augth 1796

motion; every thing is in a harmony that cannot be destroyed: every thing announces the divine Homer. The beauties of a head such as this cannot be expressed but by the boldest flights of language; and I must entreat the Reader to pardon some expressions which perhaps may appear to him rather extravagant, but which will better convey my ideas.

That scull is a poetical heaven into which the vivified images of the Gods transport all Olympus. There inhabit all those heroes whose exploits astonish us. It is there that Achilles,

————— μέγας μεγαλωσὶ τανυσθεὶς

κείτο!*

Iliad. Σ. 26.

The nose so beautifully arched is made for seizing the most delicate sensations; and, though extremely fine, has nothing effeminate. These eyes sunk, and deprived of sight, announce a soul so much the more concentrated; and I durst venture to affirm that they are inwardly feasting on pictures which an imagination of fire presents to them. That mouth is the organ of the marvellous, and, though it has suffered a little in the hand of the copier, it still preserves all the simplicity of the age of innocence. The hair and beard spread over the whole a veil that commands respect. The spirit which resides there is not disturbed by passions: it pursues its own train without design. It exists only for itself, and the world which it has created, affords it complete employment and satisfaction.

2. This head is much more formed for *thinking*; more adapted to *observation* and *analysis*. It is not so inventive as the one preceding, but it is for that very reason so much the more capable of reflection.

3. This last promises a mind still more profound: its progress will be slower, steadier, and more sure. With less facility of apprehension, it will more firmly retain what it has once seized. It will excel in every thing that belongs to abstraction or analysis, and its ideas will possess precision. This is particularly indicated by the contour of the nose.

* ————— a vast enormous form
hugely extended lies.

A D D I T I O N I .



Here are two more antique heads to which it is impossible to refuse the distinctive character of male beauty, that is to say simplicity, harmony, and energy. Must not forms such as these captivate your esteem from the first moment? Will any one hesitate whether or not he should admire that steady and penetrating look which nothing can intimidate? that forehead so smooth and yet so expressive? that regular and energetic nose? that mouth which so well expresses courage? that prominent chin? These features will strike, will astonish you in the head which stands in the fore-part of this Vignette; and will determine the degree of admiration which you must allow to the second. This last will enchant you by its beautiful forehead, by the nose so gently arched, by the shortening of the upper lip, and the delicacy of the under—and these different signs will enable you to discover something of that exquisite sensibility which raises still higher the simplicity and energy of the character. Must not these observations produce
in

in you a desire of living with such men? A desire which appears to me so natural, and which I cannot resist. Yet these are not the forms of an ideal world; they are only the caricatures of beings which formerly existed in reality. Formerly?—And is it then impossible that our facitious and enervated characters should henceforward attain to the source of simplicity and energy? Ah, if the aspect of the beautiful forms of Antiquity could make any impression on my Readers! At sight only of these two heads (and I defy Art to reproduce them after ordinary faces, unless the copy be embellished at the expence of resemblance and truth)—At sight only of these two heads, my heart, all on fire, says to itself, and would wish to say to all my contemporaries, ‘These are *men*, and we too, as they, are ‘men.’ On hearing any thing praise-worthy, on the recital of a great action, my heart, divided between anguish and delight, between depression and hope, cries out, ‘This is in human nature; and I also ‘am a man; and the germ of the virtues which distinguish the best ‘of men is to be found likewise in me.’ I refer these principles to the exterior form. Our bodies are equally susceptible of perfection; and this perfection tends to the glory of Him who created the whole human race; it is well pleasing to Him who loves to contemplate the work of his hands: it fills with delight those of his creatures who are able to trace in the beauty of man the reflection of the Divinity. In a word, the perfection of our bodies diffuses joy through heaven and earth: it announces the glory of God, who has manifested himself in man, and in his form.

This perfection, so pleasing to God, and so interesting to ourselves, is perhaps of less difficult attainment than is imagined. *Children of the Father of Lights, endowed with a soul which is an emanation from the divine essence*, dare we despair of success? And, even admitting that this enterprise should appear to exceed our strength, have we not every thing to hope for from Him who created man, and formed him

him after his own image? Ah, when my soul, disengaged from this gross covering, shall have attained the knowledge which it pursues here below, groping in the dark, what an age will it be which shall present to its purified organs of vision a generation all simplicity, harmony, and energy? Is there at this day any one of my Readers so far superior to prejudice as to perceive and to love, in our form thus perfected, the highest degree of grandeur and dignity of which human nature is susceptible? Are there any who feel themselves encouraged henceforth to press forward to this glorious mark, and *to glorify God in their body*?

I am abundantly sensible that these ideas will not be relished by the Critic, all whose skill is employed in sifting words and phrases; nor by the Wit, who prefers a lively fallacy to the interest of humanity; but the time will come when they must be constrained to abjure their error, and pay homage to truth: transported themselves to the abode of perfection and happiness, they will acknowledge that the most beautiful master-piece of Art is nothing but horror and deformity in comparison with a body raised up again, and invested with splendour and glory.



FRAGMENT SEVENTEENTH.

OF THE

STUDY OF PHYSIOGNOMY:

DEDICATED

To the COUNT FRANCIS-JOSEPH *de* THUN, *at* VIENNA.

SECTION FIRST.

IN order that the science of Physiognomies may attain that degree of perfection of which it is susceptible, it is necessary to know ‘how it ought to be studied.’ Ignorance is no where, perhaps, so pernicious as in Physiognomy: it is equally injurious to him who pronounces the decision, and to the object of it. A single false judgment is capable of producing the greatest mischief; what then must an erroneous principle be, which may dictate a thousand false judgments? What shall we say of a whole system ill-understood, which establishes false rules? Being unwilling to throw out reflections at random on a subject of such high importance, I have deferred the consideration of it till now.

I hope my circumspection will meet with approbation. If it be the duty of an Author to employ the most scrupulous exactness even in the minutest observations which he lays before the Public, how much more ought he to be upon his guard when he pretends to teach the art itself of making these observations! Physiognomy is, perhaps,

of all sciences, that which furnishes the most employment to the reasoning faculty. Errour here is so much the more to be dreaded that it is more easily fallen into, and that the consequences are never indifferent. It is impossible to warn the Physionomist too frequently, and too earnestly, of the paths which may mislead him. It is impossible sufficiently to press upon him the importance of repeating and varying his observations; but from the study in question all the refinements of pretended genius ought to be excluded.

A Physionomist without a tact, that is to say, who wants tact and judgement, who has neither study nor logic, who does not take the trouble to observe and to compare, who is not faithful to truth, who does not lay to heart the interests of humanity; a Physionomist who is a wit, a wrangler, positive or superficial—what a dreadful plague to society!—I say a Physionomist who wants judgement, and is not faithful to truth; and on this I must strongly insist. In effect, though the physiognomical tact be the first and principal attribute of the Physionomist; though it be his light and guide; and though without it rules and precepts would be as useless as a telescope to a blind man, this tact alone is far from being sufficient. The Physionomist must likewise possess judgement: he ought to reflect, analyze, compare, and connect his observations. The most transcendent physiognomical genius will be frequently in danger of deceiving himself, and of misleading those who implicitly confide in him: if he want sense, if he be deficient as to rules, practice, design; confused in his ideas, he will be in no condition to communicate them to others. Before, therefore, I would recommend or admit any person whatever to the study of our science, I must previously be assured that he possesses tact and judgement; that he is acquainted with the art of design, or, at least, that to a certain point he has the talent, and is in the practice of drawing. He must have the *physiognomical tact*, to perceive and to catch the characters of Nature. He must have *judgement*, to digest
into

into proper order the observations which he has made, to generalize them, and to indicate them by abstract signs. And, finally, he must know something of *design*, to represent the characters, and determine them with exactness. Without these qualities it will be impossible to make any progress in physiognomy. I frequently tremble at the idea, that persons destitute of capacity should rashly plunge into a Science which it is so difficult to treat with precision and method, and thus contribute toward bringing it into discredit. Let not the mischief which may result from their temerity be imputed to me; I do all I can to prevent it. Reader, unite your efforts to mine. Let us repel, as much as in us lies, all those who, unworthy to enter into the sanctuary of Physiognomy, presume nevertheless to force their way into it. With a certain tact, with judgement, and a turn for drawing, nothing is more easy undoubtedly than to acquire a superficial acquaintance with our science. I admit farther, that every man has received a certain proportion of Physiognomical tact; but it does not follow that he has as much as is requisite, or that he possesses at the same time sufficient judgement and capacity to make observations, and to express them with exactness; or, in other words, to make a particular study of Physiognomy.

I shall not here repeat what was said in the first volume, of the character of the Physionomist, and of the difficulties which the science he cultivates presents to him. I make haste to establish certain principles, which I consider indeed as still far from being sufficient, but which, from experience, appear to me calculated to facilitate the study of Physiognomy.

Young man, I would say to the person who asked my advice, if you feel yourself called to this study; if you are differently affected by different physionomies; if from the first moment you are powerfully attracted by some, and as powerfully repulsed by others; if you take a lively interest in the knowledge of the human heart; if
you

you are in the habit of thinking clearly and with precision—come and engage in the arduous career.

I must first inform you in what *the Study of Physiognomy* consists.

It consists in the exercise of tact and judgement: in placing the observations which you may have made, in their true light; in marking down, in characterizing and representing, whatever you have perceived.

It consists in searching for, in fixing and classing the exterior signs of the interior faculties: in discovering the causes of certain effects by the features and movements of the *Physiognomy*: in knowing accurately, and in being able to distinguish, the characters of understanding and of sentiment which are suitable or repugnant to such a form, or such features.

It consists in finding out general, apparent, and communicable signs for the faculties of mind, or for internal faculties in general: and then in making an easy and unerring application of these signs.

This, would I say to my Pupil, this is your task. Do you find it too hard for you?—Abandon at once a science for which you have not the necessary qualifications; for to pretend to acquire it at an easier rate, is to attempt an impossibility.

As the Architect before he begins to build, draws a plan of the fabric which he means to rear, then calculates the expence which the execution demands, and compares it with the funds allotted for that purpose—the *Physionomist* ought in like manner to consult his faculties and his zeal. He should thus reflect; ‘Have I courage and capacity equal to the happy accomplishment of the enterprise which I am now to undertake?’

If he is not discouraged by the appearance of difficulty; if he is confident of success from a conviction of his own energy and strength; if his *physiognomy* gives me assurance of this conviction; if I believe especially that I read there the proof of his talents; I will cheerfully
continue

continue to give him what instruction I can, and what follows is an abstract of my lessons.

First, EXAMINE CAREFULLY WHAT IS COMMON TO ALL THE INDIVIDUALS OF THE HUMAN SPECIES; WHAT UNIVERSALLY DISTINGUISHES THE ORGANIZATION OF OUR BODY FROM EVERY OTHER ORGANIZATION ANIMAL OR VEGETABLE. This difference being once well established, you will feel more forcibly from it the dignity of our nature; you will study it with greater respect, and with more certainty lay hold of its characters.

After that, STUDY EVERY PART AND EVERY MEMBER OF THE HUMAN BODY SEPARATELY; THE CONNECTIONS, RELATIONS, AND PROPORTIONS, WHICH THEY HAVE ONE TO ANOTHER. Consult with respect to this whatever Authors you please, Albert Durer, or the Encyclopedia; but put not too much confidence in books. See with your own eyes, measure for yourself. Begin with designing alone; afterward repeat your operations in presence of an accurate and intelligent observer; let him examine and compare them under your own inspection, and let him have them reviewed in your absence by an impartial judge.

In measuring the relation of the parts of the body, observe an essential distinction which has hitherto escaped the greatest masters, though it be in some sort the key of Physiognomy, and the neglect of which has given occasion to a thousand faults in designing, to a thousand erroneous judgements on the works of God, which are ever regular, notwithstanding their apparent irregularities. DISTINGUISH, I say, THE PROPORTIONS OF STRAIGHT LINES FROM THE PROPORTIONS OF CURVES. If the relations of the parts of the face and of the members of the body correspond to lines straight or perpendicular, you may expect from them, in an eminent degree, a beautiful countenance, a body finely formed, a judicious mind, a character noble, firm, and energetic. A person however may be endowed with

all these advantages when the parts of the body apparently deviate from this symmetry, provided it be found in well-preserved relations of the curved lines. Only I must remark that the proportions of straight lines are of themselves more favourable; and less liable to be impaired than the others.

When a general knowledge of the parts of the body, of their connections and relations is thus acquired; when you know them sufficiently to perceive and to explain in a drawing the too much or too little, the deviations, the transpositions, the derangements; when you are perfectly sure of your eye and of your discernment, then, and not till then, you may proceed to THE STUDY OF PARTICULAR CHARACTERS.

BEGIN WITH FACES WHOSE FORM AND CHARACTER HAVE SOMETHING VERY STRONGLY MARKED; with persons whose character presents you with what is positive and unequivocal. Take, for example, either a very profound thinker—or a changeling born such; a man of sensibility, delicate, easily moved—or else a man obstinate, harsh, cold, and insensible.

This individual character you must study first, as if you had nothing but it alone to study. Observe your subject in the whole, and in the separate parts. Describe to yourself, in express terms, its form and features, just as if you were going to dictate the portrait of it to a Painter. If the thing is possible, ask of the Original different fittings for your description, as if you were preparing to copy it with your pencil in your hand. Design it thus in words after nature. Observe first the stature; then examine the proportions, that is, the apparent proportions, such as they may be measured by perpendicular and horizontal lines; and finally determine successively the forehead, the nose, the mouth, the chin, and in particular the eye, its form, its colour, its situation, its size, its cavity, &c.

When your description is finished, read it over attentively, and confront it word for word with the original. Ask yourself positively:
Have

Have I omitted nothing? have I added nothing? and are the features which I have caught expressed with sufficient truth and precision? From this description you must afterwards draw the portrait of the person in his absence. You must have described it ill, you must have observed it ill, or at least you must not have observed it like a Physionomist, if your sketch does not convey the principal character of the original. In order to facilitate these means, and to ensure success, accustom yourself to seize promptly, and to impress powerfully on your mind, the essential traits of the physiognomy which you intend to study. My method is this; I first examine the face in front. The *form* is the first object which fixes my attention: I consider whether it be round, oval, square, triangular, or to which of these principal figures it most corresponds. I add them here to explain my idea more clearly.



There are few faces which have not some resemblance to one or another of these figures, or which may not be easily adjusted to them. The form of the face being found, I consider that of the profile, and I refer it to the half of one of my four figures. After that I fix the perpendicular length of the three usual sections, the forehead, the nose, and the chin. I observe their perpendicular differences and the relation of their situation. The operation becomes easy, if I draw a line in idea from the point of the root of the nose which retreats farthest, to the most prominent point of the upper lip; by means of which I am able to comprehend these relations under three general classes: one for perpendicular forms, one for

for those which advance aloft, and a third for those which retreat in the same region of the face. Unless you adopt these points which are fixed, and of easy determination; unless you represent them to yourself as the basis of the physionomy, it is absolutely impossible to reproduce from imagination the true form of the head with a physiognomical accuracy. I would recommend likewise this method to young portrait Painters: they must of necessity subject themselves to it if they mean to acquire the faculty of designing the form of the face accurately, and according to the rules of Physiognomy.

These two points once imprinted in my memory, I run over separately the forehead, the eye-brows, the space between the eyes, the transition from the forehead to the nose, and the nose itself. I pay particular attention to the characteristic angle which the tip of the nose forms with the upper lip, if it be a right angle, obtuse or acute, and I fix in my memory which of the sides is of greater length, the higher or the lower. The mouth, viewed in profile, admits likewise only three principal forms: for the upper lip must either project beyond the under; or the two are placed in the same perpendicular line; or the under one must advance. I observe the same distinctions for measuring and classing the chin: it must be perpendicular, prominent, or retreating. The space below the chin will describe a horizontal line; or it will deviate from that direction by rising or descending. I dwell besides with great attention on the curve of the jaw-bone, which is frequently a matter of the greatest significance.* As to the eye, I measure first its distance from the root of

* One who is not accustomed to make observations will find it difficult to conceive, that, from the indication of a single bone, a prompt and unerring judgement may be formed of the internal qualities. I shall remark on the present occasion, and it were easy to apply my thesis to all the bones of the human body, without paying any regard to the skin and flesh which cover them,—I shall remark, I say, that a Physionomist of ability might with a bandage over his eyes, and only by feeling the bone of the jaw, form a well-founded conjecture respecting a character which had till that moment eluded his most attentive investigation. Frequently in studying subjects whose extraordinary faculties I was acquainted with, this bone alone, *viewed in profile*, has furnished me with indications,

the nose; then I observe its size, its colour, and finally the contour of the two eye-lids. Thus, in a very little time, I am enabled to study the face, and to get it by heart, if I may use the expression, just as if I were committing to memory a piece of poetry. I first throw my eye along the whole; I run over the principal divisions; I fix in my mind the order of the periods; then I repeat with the book shut; and when I feel myself at a loss, I once more consult the text. Such is the method you must follow in order to retain accurately the features of a face. This is the only method of practice in the art of observing, and of arriving at that species of superiority which the Science of Physiognomies demands.

After having thus studied to the bottom a characteristic face, examine for several days successively all the faces you meet, and see if you can find one among them who presents to you a STRIKING RESEMBLANCE to the subject which you have been studying. In order the better to discover these relations, apply yourself, at first, singly to the FOREHEAD. If there be a resemblance there, be assured of a resemblance likewise in the other features. The grand secret in physiognomical researches, is to simplify, to abstract and to separate the principal and fundamental features with which it is of importance to be acquainted.

As soon as you have found a forehead, and, according to my principles, a face which has a resemblance to your first, apply yourself immediately to the study of this new one; endeavour to accommodate

indications, more certain and more positive, than all the other features of the face. I would therefore advise painters and designers, to let the light fall upon their profiles in such a manner, that this part may acquire all possible relief. I have seen a number of portraits (and I must affirm it even of those, the originals of which I did not know), in which it was shamefully neglected. Young Artists who are called by profession and from taste to represent the most beautiful master-piece of creation, the human face; whose charge it is to preserve to us the image of the objects of our tenderest affection—receive from a man, who has never been initiated into the mysteries of your art, an advice which may serve to promote the honour of the creature and of the Creator—Let not the work of God be impaired or disfigured in your hands, through indolence, inattention, or ignorance.

what is still wanting in order to constitute a perfect analogy ; get to the bottom of the character of this second personage, and especially the distinctive mark which struck you in the first. If the resemblance of their features is well marked, clearly decided—it will cost you little trouble, I am sure of it, to discover the physiognomical sign of their mental conformity. I will retract what I have now advanced, whenever you produce to me two individuals, who, with the same exterior resemblances, have not the same general cast of character. In this case—which it is not too easy to foresee, or rather which will never exist—In this case only will I admit that the physiognomical relation of these persons is not the distinctive sign of the intellectual quality which renders them remarkable.

In order to be still more assured of your fact, watch the DECISIVE MOMENT WHEN THIS PREDOMINANT CHARACTER IS CALLED FORTH INTO ACTION. Observe the line which then appears from the motion of the muscles, and compare it in the two faces. If these lines are still similar, the mental conformity can be no longer problematical.

If after this you discover a feature altogether singular in the physiognomy of an extraordinary man, and that the same feature re-appears a second time in the face of another distinguished person, without your being able to find it any where else—that fundamental trait will become a positive sign of the character, and will lead you to perceive in it an infinity of shades which perhaps would have escaped you.

Let me illustrate this idea by an example : Baron *Haller* was undoubtedly, in many respects, a most extraordinary man. Among other features which he had in common with a multitude of enlightened geniuses, I found in his face, under the lower eye-lid, a particular trait, a contour, a muscle, which I have never yet observed in any one, of the same form, and of the same precision. I am to this hour ignorant of the signification of this trait ; but wherever I go I am
eagerly

eagerly watching for the re-appearance of it. If ever I meet with it in any individual, I will examine that individual closely, and by leading him to subjects within the range of *Haller*, I shall soon discover if he has the same species of genius which distinguished that illustrious scholar, or to what point he approaches it. I am well assured, from uniform experience, that in discovering two faces with the same trait, I shall have invented a new letter of the physiognomical alphabet. It is very possible, at the same time, that *Haller* may have had some weakness of which that trait was the distinctive sign, and consequently I may sooner or later perceive it in an ordinary man, who without possessing any of the eminent qualities of *Haller*, may resemble him only in his weak side. The contrary however appears more probable; but, without taking a bias either way, I shall suspend my judgment till the fact determines it.

One of the first directions I would give therefore, is, BEGIN WITH THE MOST EXTRAORDINARY CHARACTERS. Study in preference EXTREME CHARACTERS, the most remote extremities of opposite characters. The traits of excessive goodness on the one hand; those of atrocious malignity on the other—a Poet all fire and imagination; or listless apathy, which cannot be roused—a changeling born; or a man of great talents.

Visit for this purpose hospitals for lunatics. Select subjects completely deranged; draw the form and features of their faces; first the features which they all have in common; then those which distinguish each in particular. The study of the individual will conduct you to general rules, the application of which will become extremely easy. DRAW, I say, AND DESCRIBE EXACTLY. Study every part separately; consider it afterwards in its connection and relations. Ask yourself, Where is the seat, where are the characteristic signs of madness? Detach every feature; distinguish those which are positive;

positive; and re-establish them in the muscular system, in order to observe their connections and shades. Transport yourself from thence to the society of people of sense, who think and reflect with judgment. There you will begin your operations anew, and follow the same method which I have just laid down.

If you want time, opportunity, and readiness, for embracing in your plan all the parts of a face, attach yourself in preference to two essential lines, which will indemnify you, in some measure, for the rest, and which will give you the key of the whole character of the physiomy, I mean the cleft of the mouth, and the line described by the upper eye-lid on the pupil of the eye. To understand these thoroughly, is to have an explanation of the whole face. I boldly maintain that, with the assistance of these two lineaments, it is possible, nay easy, to decypher the intellectual and moral faculties of every individual whatever. The thing is easy—I do not say to me, but to the person who is able to bring to this study more leisure and greater talents than I possess. This at least is certain, that all the faces whose character I pretend to know, I have studied from these two traits. It is true, at the same time, that our best Painters have not paid sufficient attention to them. The whole merit of resemblance depends, however, on these two lineaments, and almost always the mannerism is more apparent in them than in the others. From the manner, therefore, in which the Painter gives these two traits, you will discover whether he is a physionomist or not.

But the lineaments in question are so moveable, and their inflections so delicate, that long and attentive practice is requisite to hit them well. For this reason I frequently satisfy myself with observing them in profile, which brings them better out, especially the line of the eye. If this expedient does not perfectly suffice, I add to it, as much as possible, the transition from the forehead to the nose, and that from
the

the nose to the mouth. These two parts presenting to me points fixed and almost invariable, I design them exactly in idea, in order to reproduce them afterwards, in like manner, on paper.

Carefully examine and compare these features ; taken two and two you will see that they have the most perfect relation between themselves, to such a degree, that the one is always supposed from, and is in some manner the consequence of, the other ; and that it is not difficult to indicate the second, as soon as the first is exactly determined. In order to acquire this habit, so essentially necessary, you ought to restrict yourself, for some time, to draw nothing whatever except the same contour of the upper eye-lid, and the same line of the mouth. For this purpose make use of little cards, and always repeat the same design twice upon each card ; hence you will acquire greater facility in transposing, arranging, and classing your lines. The other two features of which we have spoken will soon be found by means of silhouettes ; it will be necessary therefore likewise to detach them separately, to draw them on cards, and to trace in them, if it be possible, mathematical relations.

But, I would farther say to my disciple, these characteristic traits, the certainty of which has been demonstrated to you by repeated observation, are not the only traits which you must study, describe, design, detach, and compare. The others ought to be contemplated with the same attention, nor is there a single part of the face which you are permitted to overlook. Every one of them retraces the entire character of man, just as the least of the works of God presents to us the character of the Divinity. To undervalue a single part of the face, is to undervalue the whole. He who formed the eye for seeing, formed likewise the ear for hearing—and his productions are not pieces of patch-work. A truth which I cannot repeat frequently enough, which I cannot impress with sufficient earnestness on the heart of my Reader. Such an eye supposes such an ear, such a fore-

head, such hair of the beard. Every particle preserves the nature and character of the whole, and indicates to us the truth which the combination renders palpable.* It is a concert in which all the sounds harmonize, in which every note ought to be observed, in which every semi-tone is calculated. It often happens that a passage in an Author, which at first we had just glanced over, enables us afterwards to interpret the most abstruse parts of his works. In like manner also an accessory trait of the face, which we had considered as a matter of indifference, becomes the key of the whole physiognomy, and assists us in explaining the principal features.

You are unworthy of studying the face of man, and equally incapable of it, if you designedly neglect the smallest part.

But, I will suppose, that you feel perhaps you have a particular tact for such a feature, or such a part of the face. Certain traits, like certain talents, sometimes affect us in preference; and in this case it is abundantly natural to follow our propensity. Examine carefully, in that case, what is the part which suits you the most; study it with special attention, as if you had no one else to study, as if the whole character were concentrated in that feature alone.

In order to be a Physiognomist, you must make SILHOUETTES a particular study. Without them, there is no Physiognomy. It is by means of silhouettes that the Physiognomist will exercise and perfect his tact. If he understands this language, he will possess the knowledge of the whole face of man: he will be able to read in it, as in an opened book. Let us endeavour to point out to him, how this may be done.

First of all he must himself learn to make silhouettes. This operation will habituate his eye to accuracy: it will accustom him

* Nulla enim corporis pars est, quamlibet minuta & exilis, quantumvis abjecta & ignobilis, quæ non aliquod argumentum insitæ naturæ, & quo animus inclinatur, exhibeat. LEMNIUS.

There is no part of the body, however minute and ignoble, but what exhibits some indication of the mental faculties and dispositions.

promptly

promptly to resolve every phyfionomy, and to find the chara teriftic outlines of the face. But he muft particularly exert himfelf to give thefe outlines in all their clearnefs and precision. Among the infinite number of filhouettes which have paffed through my hands, there are very few which I can call phyfionomical. As every thing depends on the exterior line, as the fhade reflected on the paper is almoft always weakened, and as it is fo difficult to reproduce it with fufficient truth and corre tnefs, I would recommend to the Phyfionomift to make ufe of the folar microfcope, and fuggeft, that the head which he means to design fhould be brought as near to the wall as poffible, but in an attitude perfectly free and unconftrained. For this purpofe he may employ a board floping at bottom, which may lean on the fhoulder, and be fixed at the height of four feet four, or five inches. The board muft be covered with a fhheet of paper perfectly fmooth and free from creafes, adapted to the flope of the wood, and faftened with wax. A method ftill more commodious is that of the feat which I have defcribed page 179. By means of this apparatus the fhade comes to be reflected on a polished glafs which likewife flopes below, and behind which an oiled paper is fixed. The filhouette is traced with a fteady and delicate hand; and being detached from the frame, you go over that feature which in the firft perpendicular pofition could not be marked with fufficient ftrength or boldnefs. This being done, you reduce the filhouette, taking particular care not to blunt either the points or angles. You blacken one of thefe reduced copies, and keep another white for meafuring the interior fpace.

After this fufpend the large filhouette perpendicularly, and design it by the hand, till you have caught the refemblance of the reduced profile.

The Student in Phyfiognomy ought not to fuffer a fingle opportunity to efcape him of exercifing himfelf in the art of obferving
and

and in that of design. It is impossible to imagine, and nothing but experience can produce conviction of it, how much is to be gained by designing and comparing: We learn from them that the slightest deviation may change the whole expression of the character.

Accustom yourself to comment on every filhouette, and mark down in precise terms what you positively know of the character of the original.

As soon as you have collected a certain number of filhouettes exactly designed, and whose character you are acquainted with, it will be proper to set about the classing of them. But take care, in the beginning, not to associate such as seem to announce the same moral or intellectual character. For, in the first place, however exact a characteristic description may be, it will ever be vague, unless deduced from the rules of Physiognomy; and, in the second place, there is an infinite number of intellectual and moral qualities which we comprehend under general denominations, whereas in effect they differ prodigiously, and consequently suppose also a marked dissimilitude in the features. You must not begin therefore with referring filhouettes to the class of titles which might apply to their originals. It would be an error, for instance, to rank under the class of *Genius*, the profiles of two men both of them acknowledged to be men of genius, and to endeavour to settle the points of resemblance between their filhouettes. It is possible, on the contrary, that these may have no manner of relation, or even may be totally opposite.

But how should filhouettes be classed?—After their resemblance; and first, after the resemblance of the foreheads. Here are, would I say, two foreheads the relations of which are striking; let us examine likewise wherein their mental conformity consists.—This forehead retreats and bends in such a manner; it may be comprehended under such an angle.—This other nearly approaches the same form: let us
enquire

enquire if the mental conformity is to be found in the same relation? —For the greater certainty, we must measure the large silhouette with the transporter. Take as a basis the relation of the height from the summit of the head to the line which finishes it, passing through the root of the nose and the eyebrows. Observers, ye to whom the study of man is a serious object, it is thus you must arrive at the end of your researches. You will find that conformity of contours supposes also conformity of intellectual faculties. You will find that, generally speaking, the same species of forehead indicates also the same mode of seeing and feeling. You will find that, as every country on the globe has its latitude and a temperature analogous to it, every face likewise and every forehead have their given height, and modifications proportioned to it. These observations might easily be simplified by composing a particular Alphabet for silhouettes of foreheads; so that at first sight any forehead whatever may be indicated by its letter, by the name of its class, by its generic or specific name. I am actually engaged in forming a table of this kind which will comprehend all the forms of forehead real or possible, and which is to be inserted into my Treatise of physiognomical lines; but I would advise every Physiognomist to compose one for his own use. All these tables must be in perfect accord one with another, since they are founded on mathematical figures which never vary.

Examine also with particular attention what are the most, and what the least apparent characters of the silhouette. You will soon be convinced that it expresses much better active characters than such as are purely sensible and passive.

Employ yourself likewise in designing profiles in form of silhouettes by the hand, and after nature. Add to them the eye, the mouth, and the features, from memory. Transform the profile into a front view, and bring this back again to a profile.

Cut profiles from fancy, and endeavour to abstract from them the lines and features whose signification is positive. Simplify each of these features as much as possible: draw them exactly and separately on cards—and you will, without much trouble, acquire the faculty of arranging, of compounding, and decompounding them. This method will procure for you astonishing facility toward making observations the most difficult and complicated.

To simplify every feature; to acquire ease and readiness in transposing, bringing together and comparing the features thus detached—is one of the great means which the Physionomist ought to employ.

In my opinion the basis of the forehead contains the sum of all the contours of the skull, and that of all the rays which diverge from the summit of the head.

I presumed from reasoning, and experience has since confirmed the truth of it, that, in every well constituted man, this fundamental line expresses the whole measure of his capacity and perfectibility. An experienced Physionomist would distinguish by these contours alone, the difference of characters in a crowd collected under his windows.

In order to catch exactly this fundamental trait, it is necessary frequently to draw the same forehead in profile and in front; to draw it after the shade and to measure it.

I admit that it is difficult to perceive, at the first glance, in the forehead viewed in profile or in front, the whole fundamental contour of the skull: it is possible, however, by dint of unremitting application, to acquire this habit. In a convent, for example, when the shaven-crowned Monks stoop to pray, or when they officiate in the choir, one might make very interesting observations on the difference of these lines, and on their expression.

Nothing is more difficult than to observe men well, in the ordinary
commerce

commerce of life, and while they are awake. With a thousand opportunities of seeing them, you can rarely find a single one when you may, without indiscretion, study them at your ease. The Physionomist ought therefore to endeavour likewise to OBSERVE PERSONS ASLEEP. He must draw them in this state: he must copy in detail the features and the contours: he must especially preserve the attitudes, were it only by general lines: he must seize the relations which are perceptible between the body, the skin, the arms, and the legs. These attitudes and relations have an inexpressible signification, and particularly in children. The form of the face is likewise analogous to it, and this accord is sensible. Every face answers individually to the attitude of the body and of the arms.

THE DEAD furnish a new subject for study. Their features acquire a precision and an expression which they had not when either awake or asleep. Death puts an end to the agitations to which the body is a perpetual prey, so long as it is united to the soul. It stops and fixes what was before vague and undecided. Every thing rises or sinks to its level; all the features return to their true relation, provided they have not been distorted by diseases too violent, or by extraordinary accidents.

But what I would recommend to the Physionomist in preference to all, is the study of FIGURES IN PLASTER. Nothing is more proper for observation than a molded figure. You may study it at all times, in every way, and with all the calmness of reflection. You can place it in different lights, take a silhouette of it, and measure it on all sides. You can cut it in what manner you please, design every part exactly, and fix the contours of it with a certainty almost mathematical. These experiments will bring back and attach the Physionomist to what is real, to the immutable truths of the physiognomy, that is, to the study of the solid parts, which will always be the grand end of all his researches. He who neglects this basis of our science,
in

in order to apply himself to muscular motion only, resembles those Theologians who extract from the Gospel certain precepts of morality, without discovering Jesus Christ in it. Compare the bust of a man of genius with that of a changeling born so, analyze the one and the other, design and measure them in whole and in detail,—and your faith in Physiognomy will come near to the certainty you have of your own existence, and you will learn to know men as well as you know yourself.

When once we shall be in possession of an exact *frontometer*—and I hope we shall soon have that instrument in all its perfection—when the student of Physiognomy shall have acquired the use of it to such a degree as to be able, by sight merely and without measuring, to determine with a certain precision the capacity and character of every forehead, and to indicate the curves and angles of it; when he shall be able to distinguish after the fundamental lines and the profiles of this part of the face, a harsh from a soft character, a spirit lively and prompt, from one slow and sluggish—What astonishing progress will he not make in the knowledge of man!

For this purpose I would advise the Physionomist to procure a collection of SCULLS of well-known persons; to draw the silhouettes of these skulls, which may all rest on the same horizontal board; and to look for the triangles under which they may be comprehended. I say he must select well known persons: for he ought to learn, before he pretends to teach. He ought to compare fact with fact; the positive character of the exterior, with the positive character of the interior. Nor must he, till he has found the relations of the one to the other, venture to study the unknown relations of approximating characters. Be in no hurry to give precepts: unless they can stand the severest examination, they will expose you to shame and contempt. If you have the reputation of being a Physionomist, a thousand indiscreet questions will be put to you, which
you

you will be called upon to answer without premeditation. These questions are undoubtedly ridiculous; but would it not be a still more ridiculous vanity to pretend to solve them? You must *have* before you can *give*. It is for this reason I say to every Beginner: Observe in silence, and do not communicate your conclusions to any but a small selection of friends. Give no answer to any of the curious questioners, who are not so much enquiring after truth, as they are aiming to draw you into a snare. If your only object is to shine, by means of your knowledge; if this is the only motive by which you are animated—you will never make any considerable progress in this Science. Do you believe you have made a discovery of importance? Before you bring it to light, be at pains to ascertain it; verify it by exact and reiterated experiments; consult with an enlightened Observer—but dismiss the idly inquisitive, and increase not your own embarrassment by precipitate decisions.

A COLLECTION OF IMPRESSIONS OF ANCIENT AND MODERN MEDALS IN PARGET, is another essential, and almost indispensable, resource for the Physionomist. Profiles of this kind reduced, furnish much assistance toward classification and transposition. We cannot greatly depend, I confess, on medals, for the expression of features; but the principal forms of the profile are so much the more true. And, were we even to refuse them all kind of authenticity, they would not the less be of use toward exercising the physiognomical tact, and the classing of faces.

The Physionomist cannot study LANGUAGE sufficiently.

Most of our errors have their source in the imperfection of language, in the want of signs perfectly characteristic and adapted to the subject. *A truth which has all the simplicity and all the clearness of which it is susceptible; a truth conveyed with all the features which are proper to it, and expressed with suitable precision; such truth cannot be misunderstood by any one.* The knowledge of languages must therefore be one of

the principal objects of your application. Study your mother tongue; study foreign languages, especially the French, which is so rich in physiognomical and characteristic expressions. In the course of reading, in conversation, you must be sure to lay hold of every significant word, and put it down in a vocabulary. You will thus establish different classes, a different species for *love*, for *judgment*, for *spirit*, &c.

The Pupil of Physiognomy has occasion for a register, as complete as possible, of all characteristic faces. He must compose it himself from the writings of those Authors who have most successfully studied human nature, and from his own genius. I have myself already collected more than four hundred names of faces of every kind, and this vocabulary is far from being sufficient for me. Look then for a characteristic general name for every face which you wish to observe; but be in no haste to fix its denomination. Consider in how many ways this may be modified; pursue it through all its distinctions; and, before you proceed to the application of it, examine well whether you may not have confounded something. Then, and not till then, you may draw the form of the face, and give the characteristic description of it.

Let me present you with some of the general classes of my register: *state of body*; *state of mind*; *moral character*; *immoral affections*; *energy*; *spirit*; *judgment*; *taste*; *religion*; *imperfections*; *national physionomies*; *physionomies of persons of quality*; *physionomies of people in place*; *physionomies of tradesmen*; &c.

The word *spirit*,* for example, admits, in its turn, of the following subdivisions: *a correct spirit* (perhaps a sound understanding); *a collected*

* The Author could hardly have selected a term of more vague and various import, to illustrate his idea, than the French word *Esprit*, in English *Spirit*. Lexicographers in both languages have enumerated from eighteen to twenty-four different acceptations of it, and these by no means literally and exactly convertible from the one language into the other. The Translator, therefore, feels himself under the necessity of transcribing the whole
passage

collected spirit (presence of mind, or a ready wit;) *a flashy spirit*; *abuse of spirit* (perversion of mental powers;) *a slovenly spirit*, *an acute*, *affected*, *lively*, *brilliant*, *vain*, *serious*, *dry*, *cold*, *rude*, *popular*, *censorious*, *prompt*, *pleasant*, *jovial*, *sprightly*, *jocose*, *gay*, *trifling*, *comical*, *burlesque*, *mischievous*, *sneering*, *ironical*, *sarcastic*, &c. *spirit* (humour, disposition, turn of mind.)

After you have studied the character of a face in a picture or drawing, and have assigned to it a corresponding characteristic name, copy exactly the contour of the head, were it but by some light strokes, or even by points. I always love to simplify operations. The form of the face in general; the relation of the constituent parts; their inflection or situation—these three objects merit a particular attention, and may be indicated by lines the most simple, as I shall demonstrate in my Treatise on physiognomical lines.

If you feel yourself at a loss to unfold all at once the positive character, endeavour to discover it by the negative—in other words, recapitulate all the names which it seems to exclude: run over your vocabulary from end to end; and as soon as you perceive approximations, stop there, and the comparison of these will help you to the true name. If a tolerably complete register does not furnish a single denomination which you can apply to your subject, the face will be so much the more remarkable, and you will study it in all its situations, in all its turnings and windings, till you have got to

passage *verbatim*, from the French Edition, in a sub-note (a). This will enable the Proficient in that language to judge for himself of Mr. LAVATER's meaning; and will serve at the same time, to convince him how difficult it is, not to say impossible, for a translator to render, with *spirit*, in his own language, every idea of a man of genius, on a new, abstruse, and scientific subject, and conveyed through the medium of a foreign dialect. He has endeavoured to do his duty to the English Reader to the best of his ability; he regrets that it is impossible for him to add, entirely to his own satisfaction.

(a) *Esprit juste*; *esprit present*; *esprit de saillie*; *abus de l'esprit*; *esprit maussade*, *fin*, *doucereux*, *vif*, *brillant*, *vain serieux*, *sec*, *froid*, *grossier*, *populaire*, *critique*, *prompt*, *plaisant*, *jovial*, *enjoué*, *badin*, *gai*, *folâtre*, *comique*, *burlesque*, *malin*, *moqueur*, *ironique*, *mordant*, &c.

the

the bottom of it. The more enigmatical a phyfionomy is, the greater difcoveries you will make in the decyphering of it.

Study, I proceed to fay to my Difciple, PORTRAITS AND HISTORY PICTURES, by the beft Painters and Designers. Among Portrait-Painters, *Mignard*, *Largillière*, *Rigaud*, *Kneller*, *Reynolds*, and *Van Dyk*, in my opinion, hold the firft rank. I prefer, however, the portraits of *Mignard* and *Rigaud*, painted by themfelves, to all *Van Dyk*'s pieces: thefe frequently want illufion and exactnefs, becaufe *Van Dyk* paid more attention to the general combination and fpirit of the phyfionomy than to the details. This, unfortunately, is a censure which muft be fixed, with ftill greater juftice, on an infinite number of Flemifh, Englifh, and Italian Mafters. I except *Giboon*, *Vander Banck*, *Mans*, *Poel*, and fome others, whose names I do not at this moment recollect. Under the fpecious pretext of fhunning the imputation of being fervile copyifts, fome, with an unpardonable careleffnefs, neglect the moft delicate details; they aim at producing great effect, and attempt to impofe upon taft by giving nature in *wholesale*. This is not what the Phyfionomift wants, nor is it thus that Nature prefents herfelf. To exhibit only her ftriking parts, is not to imitate her: it is to acknowledge that you are not acquainted with her, that you have ftudied her amifs.

The beft Pieces of *Kupetzky*, of *Kilian*, of *Lucas Kranach*, and efpecially of *Holbein*, are an admirably inftructive fchool for the Phyfionomift. Refufe them fometimes, if you please, taft and a bold touch; I always prefer the true to the beautiful. An Author who deals in truth is much more pleafing to me than one who ftudies elegance; and, without being fond of too laborious exactnefs, I will however maintain that an *Erasmus* of *Holbein** is preferable to all the portraits of *Van Dyk* both for truth and nature. *To defpife detail, is to*

* A print of this fubject is given in Vol. III.

despise Nature. Where are details treated with so much richness and ease as in her works?

The heads of *Denner* would be invaluable for the study of the physiognomy, if his microscopic details corresponded better to the spirit of the whole.

Soutmann, who has given us some good heads, is not however the person whom I would propose for a model. I set a higher value on the precision and vigour of *Blyhof*; but the Connoisseur, the real Painter, the Physiognomist will prize above all the portraits of *Morin*.

I have seen very few heads of *Rembrandt* of which the Physiognomist could avail himself.

With better health, with more information and practice, *Cölla* would have perhaps become one of the first Portrait-Painters. His heads are almost as many particular subjects of study.

Among the Painters and Designers who have gone into the walk of History there are very few Physiognomists; almost all of them have confined themselves to the expression of the language of the passions, and have gone no farther. Till one more perfect is produced, I subjoin a catalogue of some who have excelled in their art, and whose works merit, on every account, a particular attention; although, every thing considered, the poorest performance of a middling Painter is not to be despised in our Science.

The Physiognomist will study in *Titian* the dignity of style, the natural and sublime of expression, voluptuous faces. I have seen at Dusseldorp a portrait by this Painter, which is an almost incomparable master-piece of nature and expression.

Michael Angelo furnishes us with characters energetic, haughty, disdainful, serious, obstinate, invincible.

We admire in the heads of *Guido* the touching expression of a love calm, pure, celestial.

The works of *Rubens* present the lineaments of fury, of force,

of drunkenness, of every vicious excess. It is to be regretted that he did not paint a greater number of portraits. His Cardinal *Ximenes*,* which is at Dusseldorp, is, in my opinion, far superior to the best of *Van Dyk*.

Van der Werf must be our model for modest and suffering Physiognomies.

In *Laireffe*, in *Poussin*, and, above all, in *Raphael*, we must look for simplicity of composition, depth of thought, the calmness of dignity; an inimitable sublime. *Raphael* cannot be sufficiently studied; but it is only in the great style, to which his figures, and the airs of his heads have always a reference.

You must not expect much of majesty from *Hogarth*. This Painter rose not to the level of the really beautiful; I should be tempted to call him the *false Prophet of beauty*. But what inexpressible richness in the comic or moral scenes of life! No one ever better characterized mean physiognomies, the debauched manners of the dregs of the people, the excessive heightening of ridicule, the horrors of vice.

Gerard Douw has happily hit off low characters and those of scoundrels, physiognomies which express attention. I have seen at Dusseldorp a mountebank of his surrounded by the populace: this performance would be an excellent theory for physiognomical lines.

I would consult *Wilkenboon* for the expression of irony.

Spranger for the violent passions.

Callot had the talent of representing singularly, according to nature, beggars, cheats, executioners. In this also *A. Bath* excelled.

I would make choice of *Henry Goltius* and *Albert Durer* for all sorts of comical and low subjects, for clowns, valets, &c.

Martin de Vos, *Lucas of Leyden*, and *Sebastian Brand* were eminent in the same style; but you find in them likewise physiognomies full of dignity, and a sublime truly apostolic.

* A copy of it will be given in the following volume.

Rembrandt,

Rembrandt, among other merits, had that of happily delineating the passions of the vulgar.

Annibal Caracci was superiorly excellent in the comic walk, and in every species of heightened singularity. He possessed particularly the talent, so necessary to the Physiognomist, of giving the character in a few strokes.

Chodowiecki is alone equal to a whole school. His infants, his young damsels, his matrons, his lackeys, are admirable. In him every vice has its characteristic traits, every passion the attitudes and gestures which suit it. He has studied, as an Observer of singularity, all the ranks of society. The court and the city, the tradesman and the soldier, furnish him, by turns, with scenes endlessly varied, expressed with all the truth of Nature.

Schellenberg is peculiarly happy in delineating provincial low humour.

The bacchanalians of *La Fage* deserve to be mentioned, as also his gay and voluptuous physiognomies.

Rugendas is the Painter of rage, of grief, of the great effects of passion.

The chief excellency of *Bloemart* is his hitting off the attitudes which mark dejection.

The heads of *Schlutter*, etched in aqua-fortis by *Rode*, characterize wonderfully well the suffering of great souls.

The gigantic is the favourite walk of *Fuseli*. His genius delights to employ itself on energetic characters: he delineates with bold touches the effects of anger, terror, and fury: horrible scenes of every kind.

In the pictures of *Mengs*, what taste, majesty, harmony, and tranquillity!

Those of *West* bear the impress of a noble simplicity, of calmness and innocence.

All

All the passions are found united in the eyes, the eyebrows, and the mouths of *Le Brun*.

Such, in part, are the Masters whom the Physionomist ought to study. He will select for himself, in every work of painting, the features which are most clearly expressed, and mark them down in his repertory under their corresponding titles. If he pursues the method which I have just now traced, I dare venture to assure him, that he will soon come to see what no one perceives, though exposed to the view of the whole world; and that he will, in a very short time, possess knowledge, which no one takes pains to acquire, though it be in every one's reach. But on the other hand, most of the Painters we have now quoted teach Pathognomy only. Very few of them apply themselves to the solid form of the body; and those who perhaps merit, in this respect, the name of *Physionomists*, are such, I must be allowed to say, merely by chance, because they are every moment deviating from the rule.

* * *

SECTION SECOND.

I.

NATURE has modelled all men after one and the same fundamental form. This is indeed infinitely varied; but she no more departs from her parallelism and proportions than a pantograph or a parallel rule. Every individual who deviates from the general parallelism of the human figure, unless such deviation be the effect of unfortunate accidents, of which he has become the sad victim, is a monster in respect of conformation. On the contrary, the more that the form corresponds to this parallelism, the more perfect it is. This is an observation which every disciple of Physiognomy ought to repeat with me; and when he has ascertained the truth of it, let him adopt it as a principle.

A Dis-

A DISGUSTING OUTSIDE, however, DOES NOT ALWAYS EXCLUDE GREAT INTELLECTUAL FACULTIES. I admit it. Genius and virtue lie sometimes concealed in an obscure hut; why may they not likewise be clothed with an irregular form? But, on the other hand, it must be allowed, that you sometimes meet with forms where genius and dignity of sentiment could not possibly find entrance, just as there are buildings too wretched to serve as a lodging place for human beings. The Physiognomist will therefore exert himself to acquire the knowledge of the forms regularly beautiful, which appertain exclusively to great souls; of the irregular forms which still preserve sufficient space to admit of talents and virtue; or which, by narrowing that space on one side, do more concentrate perhaps the energy of the natural dispositions.

2.

WHEN A PRINCIPAL FEATURE IN A FACE IS SIGNIFICANT, THE ACCESSORY TRAIT WILL BE SO ALSO. The last has its principle as the first. Every thing has its cause, or nothing has.—If you are not struck with the evidence of this axiom; if you still call for proof in order to be convinced of the truth of it—abandon the study of the physiognomy.

3.

THE MOST BEAUTIFUL OF FACES IS SUSCEPTIBLE OF DEGRADATION; AND THERE IS NO ONE SO HOMELY AS TO BE INCAPABLE OF EMBELLISHMENT; it being always understood, however, that in these changes the form of the face, and the species of the physiognomy, ever preserve their primitive basis.

It is the business of the Physiognomist to study the degrees of perfectibility or of corruptibility of every form of face. Let him frequently combine the idea of a noble action with a forbidding coun-

tenance, and, reciprocally, the idea of a mean action with a promising phyfionomy.

4.

POSITIVE CHARACTERS OF FACE ALWAYS ANNOUNCE POSITIVE FACULTIES. But the abfence of thefe characters does not fuppofe the abfolute want of correfponding faculties.

5.

Study with particular attention the FACES IN WHICH YOU FIND A TOTAL WANT OF CORRESPONDENCE ; thofe which, in order to fubfift together, have need, in fome fort, of the mediation of a third. Two faces which prefent a perfect contraft, are an interefting fpectacle to the Phyfionomift.

6.

ALWAYS GIVE YOURSELF UP TO FIRST IMPRESSIONS, and truft to them more than even to obfervations. Are your perceptions the refult of involuntary feeling, excited by a fudden emotion?—Be affured the fource of it is pure, and that you may fpare yourfelf the trouble of having recourfe to induction. Not, however, that I would have you ever neglect the road of refearch. On the contrary, draw the feature, the form, the look, which affected you at firft ; oppofe to them contrafts the moft extreme ; and ask of one or more perfons capable of feeling and of forming a found judgement, What are the different qualities which thefe two faces exprefs ? If all fuffrages unite, follow as infpiration that firft impreffion which you received.

7.

OF ALL THE OBSERVATIONS WHICH YOU HAVE OCCASION TO MAKE, NEGLECT NO ONE WHATEVER, HOWEVER FORTUITOUS, HOWEVER

EVER INDIFFERENT IT MAY APPEAR. Collect them all with equal care, even though you at first put no manner of value on them. You will sooner or later however derive advantage from them.

8.

Remark the difference of STATURE; the tall, the middle, the short, the deformed. Examine what is common to each. They have proper characters which belong to all the individuals of the class which they compose, and which re-appear in the whole of the phyfionomy as in the features separately.

9.

Attend likewise to the VOICE, as the Italians do in their passports and descriptions of advertised persons. Observe whether it be high or low, strong or weak, clear or dull, soft or harsh, natural or feigned. Consider what voices and foreheads are most frequently associated. If you have any delicacy of ear, be assured that the sound of the voice will soon furnish you with infallible indications by which you may distinguish the class of the forehead, of the temperament, and of the character.

10.

Every phyfionomy has its character. I have already spoken more than once of the general traits which are characteristic for all faces without exception; but, independently of these, there are besides PARTICULAR FEATURES, the precision and significance of which cannot escape the glance of the Phyfionomist. All thinkers, for example, have not forms of face which announce in a striking manner seriousness of reflection; the wrinkles of the forehead alone are often sufficient to express this character. It is thus too that the character of *goodness* is sometimes manifested in the appearance, the form, the arrangement,

arrangement, and colour of the teeth; that of *discontent* in the triangular lineaments or in the cavities of the cheek, &c.

11.

DISTINGUISH CAREFULLY WHAT IS NATURAL, WHAT IS ACCIDENTAL, WHAT IS PRODUCED BY VIOLENT CAUSES. Whatever is natural, is continuous; and this continuity is the seal which Nature impresses on all forms which are not monstrous; accidents alone are capable of interrupting the general order. Much has been said of these ACCIDENTS, as being so many insurmountable obstacles opposed to the scientific study of the physionomy,—and yet they are so easily distinguishable. Is it possible to be mistaken, for instance, in the deformities occasioned by the small-pox, in the marks left from a fall, a blow, or any other violent cause? I have known, it is true, some persons who in their youth had been reduced to imbecility by falls, without their preserving visible marks of these accidents. But the imbecility shewed itself sufficiently in the features of the face, and partly likewise in the solid form of the head; the extension of the *occiput* seemed to have been stopped by the effect of the fall. In these kinds of doubtful cases it is the duty of the Physionomist to satisfy himself respecting the physical constitution and education of the persons whom he means to observe.

12.

I do not insist that the Physionomist *ought* always TO JUDGE FINALLY ON ONE ONLY SIGN; I only say that he *can* in certain cases. And though, according to Aristotle,

Ἐνι πιστεύειν τῶν σημείων ἑνὶ ἑσὶ*.

it is not the less true, however, that certain particular traits are ab-

* To trust one sign only is a mark of weakness.

olutely

olutely decisive, and perfectly suffice for characterizing such and such dispositions and passions of the individual. Frequently the forehead, the nose, the lips, the eyes, announce, exclusively, energy or weakness, vivacity or coolness, penetration or stupidity, love or hatred; it being always understood, however, that these distinctive features suppose the co-existence of other parts more or less analogous. I must always recommend, nevertheless, the study of the accessory traits, and of the most minute details of the physiognomy. I will always say, and it is a principle on which I cannot insist too earnestly: *you must combine; you must compare details with details; you must view Nature in her complete assemblage.* Observe with equal care the form, the colour, the flesh, the bones, and the muscles: the pliancy or the stiffness of the limbs, the movements, the attitude, the gait, and the voice; the expressions, the actions, and the passions; smiles and tears; good humour and bad; impetuosity and calmness. *Neglect no detail whatever, but combine all into one whole.* Learn, above all things, to *distinguish what is natural from what is factitious, the real from the assumed character.* You will find, that *whatever is assumed or factitious supposes, in its turn, a previous disposition to receive these adventitious qualities;* that accordingly it is possible to foresee and to predict what a physiognomy is capable of adopting or not. Such a face was not formed for assuming gentleness; that other is incapable of putting on an air of assurance and anger.

But, it will be alleged, the calmest man may sometimes abandon himself to passion, and the most violent spirit has its moments of composure; of consequence the same physiognomy may express by turns gentleness and violence.

I admit it; but there are faces to which gentleness is as natural or as foreign, as violence is natural or foreign to others. It belongs to the original form, to the primitive features studied in a state of rest, it belongs, in a word, to the character of the mind to inform you

what is congenial to such a phyſionomy, and what is not, what it admits or what it rejects. In tracing upward theſe ſources of inſtruction, you will often diſcover the moſt beautiful harmony where others perceive only incoherence and irregularity.

By degrees you will acquire the faculty of inferring one part from another. The knowledge of one or of two details will conduct you to a third and ſo on to all the reſt. You will be able to determine from the ſound of the voice, the form of the mouth ; and this again will give you a preſentiment of the words which it is about to pronounce ; you will learn to judge of the ſtyle by the form of the forehead ; and reciprocally of the forehead, by the ſtyle.—You will not know beforehand all that a man means to ſay, write, or do, in general ; but you will be able to foreſee of what he is *capable* or *incapable*, how he will act or expreſs himſelf in ſuch and ſuch given circumſtances.

13.

There are DECISIVE MOMENTS for ſtudying the phyſionomy, which it is of eſſential importance to obſerve. Such is that of an unexpected rencounter, or the firſt approach only ; the inſtant when a perſon preſents himſelf in company, or when he takes leave of it. Such is, again, in a more particular manner, the moment when a violent paſſion is on the point of breaking out, and the moment which follows the firſt exploſion. Such is, above all, the moment when the paſſion is ſuddenly reſſeſſed by the preſence of a reſpectable perſonage. It is in this laſt ſituation that you diſcover by the ſame glance, both the power of diſſimulation, and the ſtill ſubſiſting traces of paſſion.

An emotion of tenderneſs or pity, of ſorrow or anger, of zeal or envy, is frequently ſufficient to enable you to form a judgement of a man's character. Place in oppoſition the moſt perfect tranquillity and the moſt violent tranſport ; on one hand, the moment when a

man

man is himself, and on the other, that in which he flies off from his natural bent : compare these two states, and you will see what every individual is ; what it is possible for him to become, or what he never can be.

14.

Study THE SUPERIORITY WHICH CERTAIN PHYSIONOMIES HAVE OVER OTHERS. The common Father of the human race has, no doubt, created all men of one and the same blood ; but *equality of condition* is not the less, on that account, a chimera. Every one has his place and his rank, and this very diversity is part of the plan of Providence. Every body, animated or inanimate, has millions of beings subordinate to it, and it again is subjected to innumerable other beings which press upon it. Man is king and subject by turns ; this is the law of his nature. Endeavour then to find out in every organized body, the superiority and the inferiority which belong to its species, which are inseparable from it, and cannot be taken away by the conventions of society. Fix exactly the boundaries which are contiguous to each other. Compare always the strong with the weak ; characters firm and energetic, with characters soft and flexible. Extremes being once settled you will easily discover intermediate relations. You will be able to determine, according to geometrical rules, the relations which are to be found between the forehead of a man formed for commanding, and the forehead of one formed for obeying ; between the nose of the monarch and the nose of the slave.

15.

In the study of Physiognomy lay it down as a rule, to look for conformity of characters in conformity of faces—and the resemblance of faces, or, at least, that of their form, in the analogy of foreheads. Always then bring together, as close as possible, characters,

acters, skulls, forms of face, foreheads, and features which have a resemblance. Arrange, observe, and compare.

16.

Hearing If you are so fortunate as to fall in with a man who has the faculty, so rarely bestowed, of interesting himself without affectation in what is proposed to him; a man who acts in every thing with a reflective attention, who never gives an answer till he has heard you out, who is always prepared to decide, without ever assuming a decisive tone—do not fail to study his face, both in whole and in the most minute details. The degree of attention determines the degree of judgment; the degree of goodness of heart, the degree of energy. *He who is incapable of listening attentively, is likewise incapable of every thing that deserves the name of wisdom and virtue. The man who can listen with attention will succeed in all that is within the reach of the human mind.* A single face in which attention is painted, will furnish you with indications which may enable you to decypher the most estimable qualities in other individuals.

Take it for granted, that a man who discovers exactness in the indifferent actions of life, that a man whom you observe to fix a calm and attentive look on every object which engages him, is an admirable subject of study. His mien, his movements, his gestures, will bear the impression of his character. I risk nothing in advancing, that he who is careful and circumspect in little things will be equally so in great.

17.

Here are some traits, the union of which infallibly promises the happiest phyfionomy, I may say, without reserve, a phyfionomy more than human. I suppose besides, that each of these traits is decidedly

cidedly advantageous in itself, and that the whole together unite in a just relation. There must be :

a. A striking conformity between the three principal parts of the face, the forehead, the nose, and the chin.

b. A forehead which rests on a base almost horizontal, with eyebrows almost straight, close, and boldly marked.

c. Eyes of a clear-blue or clear-brown, which appear black at a little distance, and whose upper lid covers only a fourth or fifth part of the ball.

d. A nose whose ridge is broad, and almost parallel on both sides, with a slight inflection.

e. A mouth perfectly horizontal, but whose upper lip drops gently in the middle. The under lip ought not to be plumper than the upper.

f. A chin round and prominent.

g. Short hair, of a deep-brown, parting into large bushy curls.

18.

In order to study a face well, you must observe it in profile, in front, in the attitude of three-quarters, of seven-eighths, and from top to bottom. Make the object you are studying shut his eyes for some time ; let him then open them. The face, viewed in front, presents too many things at once, and the attention is of consequence distracted ; it is for this reason I advise you to examine it on different sides successively.

19.

I have said already, oftener than once, that knowledge of DESIGN is absolutely necessary to the Physiognomist. In order to acquire the requisite degree of practice in this art, he ought to confine himself entirely to contours, whether he copy after Nature, whether he draw

after busts, pictures, engravings, or any other model whatever. He must be able to distinguish, resolve, simplify, and explain what is complex, confused, or vague. All Painters who are not Physionomists, and who are indifferently skilled in design, cry down this method; it is, nevertheless, the only one which unites the advantages of readiness, of precision, and exactness; of this I shall produce no other proof than the celebrated *passions* of Le Brun.

20.

Nothing is more proper for exercising the Physionomist than the study of *paintings in oil*; but he ought to have master-pieces, and they are so rare, and so expensive, that a very small collection amounts to an enormous sum. Models the least proper for him, are drawings in black-lead. I would advise him as much against them as against miniatures. Both the one and the other lead to that free manner which would pass for *picturesque*, but is only vague, and for that very reason contrary to nature and truth. In order truly to express the character of the physionomy, in order to preserve all the precision and all the delicacy of it, make use, in preference, of black-lead strengthened by a few touches of China ink. But observe, at the same time, that drawings of this sort ought to be executed in a dark apartment which admits the light by a round opening of a foot diameter; you must contrive to let it fall from the height of three or four feet above the head you are going to design, and the attitude of this last must approach the profile. Of all the methods which I have tried, I have found none more easy, nor whose effect was generally more agreeable and more characteristic. I believe, however, that certain physionomies might be designed, with equal success, by a light falling down in a perpendicular direction; but this would answer at most with flat and delicate faces, for such as are strongly muscu-
lous

lous would lose too much by the shades. In the other position, just now described, you might employ likewise a *camera obscura* which should diminish the object three-fourths; this might serve, not to execute the drawing, which would be impossible on account of the vacillation, but to ascertain, by comparison, the exactness of the copy.

21.

It will be asked, Who are the PHYSIOGNOMICAL AUTHORS you would recommend to your pupil? The number of those who can be mentioned with approbation is very small; a fortnight is sufficient to run over all of them, and even their most sensible observations have still need to be closely examined. When you have read two or three of these performances, you know almost all of them. *Porta*, and after him *Peuschel* and *Pernetti*, have collected all that is of any importance in the writings of the ancients on this subject. In the first, the good, bad, and indifferent, are found jumbled together: his book swarms with contradictions. He strings together, without order or method, the opinions of *Aristotle*, *Pliny*, *Sueton*, *Polemon*, *Adamantin*, *Galen*, *Trogus-Conciliator*, *Albert*, *Scotus*, *Maletius*, *Avizenna*, and many more. He sometimes subjoins his own reflections, which he illustrates by the physiognomies of eminent men, and here chiefly he is interesting. Though addicted to the reveries of judicial astrology, he is, however, less so than his predecessors.

Peuschel, and still more *Pernetti*, have rendered essential service to the Science of Physiognomy, from having cleared it of a crowd of absurdities, in which it was formerly involved; but their writings present few ideas that can be called new, and they are very far from having determined with precision the features of the face; a determination which is nevertheless necessary, and without which Physiognomy would be the most dangerous of all infant sciences.

Helvetius,

Helvetius, in his *Physiognomia medicinalis*, has characterized the temperaments in a very superior manner. If we except his fondness for Astrology, he may rank with our first Masters.

You ought to read *Huart*, notwithstanding his crudity of idea, and excessive boldness of hypothesis. This Author has supported his own observations with excellent passages extracted from *Aristotle*, *Galen*, and *Hippocrates*; but has not greatly enriched us with new discoveries.

We learn very little from *Philip May*; but *la Chambre* is a judicious writer, who has succeeded, in a particular manner, in the characters of the passions; he ought, however, to have illustrated his subjects by contours and designs.

John de Hagen de Indagine will excite more sensation by his own physiognomy, than by his work. This is scarcely any thing more than a compilation, but which merits, however, some attention.

Marbitius is a most insufferable prattler. His discourse *de varietate faciei humanæ* (on the variety of the human face), Dresden, 1676, in quarto, does not contain six ideas which are his own. The most absurd of them all, that of the transposition, and arrangement of the parts of the face, has been adopted after him by a writer of modern times.

Parson whom the *Count de Buffon* and *Baron Haller* have taken the trouble to abridge, is, notwithstanding all his imperfections, a classic author, as to the part which treats of the moveableness of the physiognomy, of the muscles of the face, and of the language of the passions.

At the risk of giving offence, I will mention also the famous *Jacob Behmen*,—an obscure mystic, but who had nevertheless observed Nature; who knew her, and understood her language. This eulogium will be reprobated by every *Aristarchus* in Literature; my friends will say, I ought to have suppressed it as a Philosopher, or, at least,

least, as a Theologian—but why should I be afraid of following my conviction, and of paying homage to truth? *Jacob Behmen*, I repeat it, has left behind him proofs of a very uncommon phyfionomical discernment. Not that I mean, however, to recommend all his writings indiscriminately; but his piece on *the four complexions* is an inestimable treasure to every one who knows how to distinguish between gold and dung.

William Gratarole, Physician at Bergamo, is another Phyfionomist who deserves to be studied. I value his Work at once for the richness of its matter, and the accuracy of its style. It is entitled: *De prædictione morum naturarumque hominum facili, cum ex inspectione vultus, aliarumque corporis partium, tum aliis modis*. (An easy mode of indicating the nature and morals of man, from inspecting the countenance, and other parts of the body, and by other means.)

It only remains for me to name *Scipio Claramontius*, the best and most solid of all the Physiognomical Authors of past ages. With much erudition, he by no means fatigues his reader with quotation on quotation: he sees and judges for himself: he goes into detail without being diffuse. His book *de conjectandis cujusque moribus & latitantibus animi affectibus* (on forming a judgment of man's morals and secret affections), if not worthy of a complete translation, at least might furnish valuable extracts and commentaries. This work, so valuable in many respects, is, at the same time, very imperfect in others. A great many ancient errors are here repeated; but, provided you are ever so little in a condition to compare this Author with his predecessors in the same career, you must applaud his discoveries, his new, and original ideas, and his judicious reflections. Even at the moments when he gives me least satisfaction, I still find a man who reflects. Though attached to the subtilties of the school, he neither offends by excessive dryness, nor over-refinement: his thoughts and style are never destitute of dignity.

Dignity! This, however, is wanting to most of the moderns who have written in favour of, or against Physiognomy. For my part, I can easily reconcile myself to an Author who treats his subject with dignity, without affectation or presumption; and this is a praise we must allow to *Claramontius*, almost in every page of his book. He is more than a scholar. His physiognomical information is the result of a profound investigation of the human heart and mind. He understands how to make a happy application of his general rules. His extensive erudition, without being cumbersome, is of the greatest service to him in his reasonings and observations. He frequently catches with much sagacity the characters of the passions, and conveys them with equal acuteness. In a word, I can confidently recommend this Author to all who wish to study Man, and, more particularly still, to such as make choice of the moral character as the subject of their writings.

22.

The physionomist must, of necessity, procure a numerous collection of REMARKABLE PORTRAITS. I have subjoined to this Fragment a list of some that are peculiarly interesting. I leave to *amateurs* the labour of increasing this list at their pleasure; for I have confined myself entirely to portraits which I have seen, and noted down for my own particular use. I can only mention their names; but I pledge myself, that among these physionomies there is not a single one that does not deserve to be studied and commented upon. Run over this collection several times, and if you have any disposition at all to be a Physionomist, it will exercise and confirm your eye. If you wish after that to compare the features of these illustrious personages with their characters, with the history of their life, with their actions, and their works, every one of them, I dare answer for it, will supply you with curious and important
dis-

discoveries toward the cultivation of our science. It is to their portraits, at least, that I am indebted for a very great number of my observations: they will likewise enrich, in part, my *Treatise on the lines of the physionomy*, and I shall then speak of them less or more in detail.

23.

But the best and most improving of all schools, ever will be THE SOCIETY OF PEOPLE OF WORTH, and there the Physionomist ought to finish his studies. How many perfections will he there discover, if he search for them with the eyes of benevolence, with a heart simple and pure! *Seek and ye shall find.* You will often find even there where you would not have thought of seeking. You will trace in every form the image of the DIVINITY—and this sublime object will diffuse lustre over every other: it will open your eyes to a multitude of wonders, which no one stops to contemplate, but which every man is ready to acknowledge the moment they are pointed out to him.

24.

I conclude with an exhortation, which I cannot, with sufficient earnestness, repeat: PRONOUNCE FEW DECISIONS, whatever impertunity may be employed to induce you: calmly dismiss indiscreet questioners who may appeal to your tribunal, whether to turn your decisions into ridicule, or to express their approbation with an air of self-sufficiency. It is madness to think of satisfying all the senseless demands that may be made upon you. To no purpose will you allege, that possibly you may be mistaken.—If you are so unfortunate as to fall into a single error, you will be hooted without mercy, as if you had advanced a claim to infallibility.

A pro-

A profound and rational study of Physiognomy is then a matter of extreme difficulty ! Yes, my dear Reader, it is much greater than is generally imagined. I know well at what an expence it must be cultivated ; I know likewise that, after all my efforts, my progress in it has been very small. Whoever seriously applies to the search of truth ; whoever lays to heart the good of humanity, and believes himself capable of promoting it by the aid of our Science, will not lightly, and without much self-examination, devote himself to this branch of study. To discourage those who bring not to it the tact, the capacity, and the leisure, which it demands ; to assist and encourage those whose call is clear and decided—this is the two-fold object I proposed to myself. In this view I have given a faithful account of the observations which I have made ; I have pointed out, without self-sufficiency, and without affectation, the road which conducted me to them.

I feel, more sensibly than any one, the imperfection and insufficiency of the precepts which I have just laid down. Nevertheless, follow them in the same spirit which dictated them, and I am convinced you will discover, both in Nature and the physiognomy of man, wonders and mysteries which will amply reward your labours.

I am likewise persuaded, that the greater progress you make, the more indulgent and circumspect you will learn to be. You will be, by turns, confident and timid ; but the more knowledge you acquire, the more reserved you will become in pronouncing judgment.

LIST OF ENGRAVED PORTRAITS,
SINGULARLY REMARKABLE, AND CALCULATED TO FACILITATE
THE STUDY OF PHYSIOGNOMY.

Agrippa (Henry Cornelius).
Albert I. of Austria.
Albinus, (Professor, at Leyden).
Alexander VIII.
Alphonso V. King of Aragon.
Algardi (Alexander).
Alva (Duke of).
Alvarbazan.
Alzinatus (Andreas).
Ambukus (Joannes).
Amberst (Jeffrey).
Anhalt (George, Prince of).
Anhold.
Aniclus (Thomas).
Anson.
Apollonius.
Aretin (Peter).
Argoli (Andrew).
Arbriffel (Robert of).
Arnauld (Anthony).
Arnheim (John, Baron of).
Arrularius.
Avila (Sanchez d').
Aurelian (Charles, Son of Franc).

Balée (John).
Bandinelli.
Bankest (Admiral).
Barberini (Francis, Cardinal).
Barbieri.
Baricelli (Julius Cesar).

Bastius (Henricus).
Bayle.
Beaulieu (James).
Bekker (Balthazar).
Bellarmin.
Bembo (Peter).
Benedict XIV.
Bengel.
Bergb (de).
Bernard (Duke of Saxe-Weymar).
Bernini.
Bertbold V.
Beza.
Bidloo.
Boileau.
Borromeo (St. Charles).
Bouillon (Claude de).
Bourbon (Anthony de).
Bourbon, the Constable.
Bourdeille (Abbè de Brantome).
Bourgogne (Maximilian de).
Boxhorn.
Bracket (Theophilus, Sieur de la Mil-
 letiere).
Brabe (Tycho).
Brandi (Hyancinthus).
Breugel.
Bronk (Van der).
Brutus.
Brussels (Philibert of).
Buchanan (George).

Bucholzer (George).
Budeus (Gulielmus).
Burmann (Peter).
Butler (Samuel).
Bucer (Martin).

Cabrinus.
Cacchiopin (Jaques de).
Caldera (Edward).
Caligula.
Callou (James).
Calvin.
Camerarius (Joachim).
Campion (Edmund).
Camus (Peter the).
Canisius.
Capello (Vincent).
Caracci (Annibal).
Carisius.
Casaubon (Isaac).
Casimir of Poland.
Cassini.
Castaldi.
Caylus (Anne Claude Count of).
Celestin (George).
Celsus.
Cesar (Julius).
Champagne.
Charles I. of England.
Charles IV. and *V.* of Lorrain.
Charles V. (Emperor).
Charles IX.
Charles XII. } Kings of Sweden.
Charles Gustavus }
Chemnitus (Martinus).
Chiavone (Andrew).
Cholet.
Christian II. Duke of Saxony.
Christina II. of Nanteul.
Cicero.

Clarke.
Clauberg.
Clement VII.
Clement IX.
Cocceius.
Cochleus (Joannes).
Coddeus (Petrus).
Colbert.
Coligni (Admiral de).
Commynes (Philip de).
Cook (John).
Copernicus.
Corneille (Peter).
Cornelissen (Anthony).
Cospean (Philip).
Costa (Christopher a).
Craton (John).
Cromwell (Oliver).
Cruciger (Caspar).
Cuspinian.

Democritus.
Demosthenes.
Descartes.
Dieu (Lewis de).
Distilmayer (Lambert).
Doionus (Nicholas).
Dolet (Stephen).
Dominican (Zampieri called the).
Doufa (Janus).
Douw (Gerard).
Drusius.
Dryden.
Dubois (the Cardinal).
Durer (Albert).
Durnbofer.
Dyk (John Van).

Elizabeth (Queen of England).
Elneker (Nicholas).

Epinus

LIST OF REMARKABLE PORTRAITS.

435

- | | |
|--|---|
| <i>Epinus</i> (Joannes). | <i>Garnier</i> . |
| <i>Erasmus</i> . | <i>Gassendi</i> (Peter). |
| <i>Eric XIV.</i> (King of Sweden). | <i>Geader</i> . |
| <i>Eritius</i> (Francis). | <i>Geiler</i> (John) |
| <i>Evremonde</i> (St.) | <i>Gentilefoi</i> . |
| <i>Eyrer</i> (Melchior). | <i>Gerard</i> (Andrew). |
| | <i>Geritau</i> (Robert). |
| <i>Fabricius</i> (Joannes Ludovicus). | <i>Germanicus</i> . |
| <i>Farnese</i> (Alexander, Duke of Parma). | <i>Gessner</i> (Albert). |
| <i>Feltrius</i> (Franciscus). | <i>Gessner</i> (Conrade). |
| <i>Ferdinand I. and II.</i> (Emperors). | <i>Gessner</i> (John). |
| <i>Fevre</i> (Le). | <i>Gest</i> (Cornel. Van der). |
| <i>Fielding</i> . | <i>Gevart</i> (Caspar). |
| <i>Fischer</i> (John). | <i>Goclenius</i> . |
| <i>Flaccius</i> (Matthias Illyricus). | <i>Goldoni</i> . |
| <i>Fleury</i> (Cardinal de). | <i>Goltius</i> (Henricus). |
| <i>Floris</i> (Francis). | <i>Gonzago</i> . |
| <i>Florisz</i> (Peter). | <i>Grævius</i> . |
| <i>Foix</i> (Gaston de). | <i>Graham</i> (James, Marquis of Montrose). |
| <i>Fontaine</i> (De la). | <i>Gregory XIII.</i> |
| <i>Forest</i> (Peter). | <i>Grotius</i> (Hugo). |
| <i>Forster</i> (John). | <i>Grunbuehl</i> (Arnold de). |
| <i>Foster</i> (Jacob). | <i>Gryneus</i> . |
| <i>Francis I.</i> King of France. | <i>Gustavus Adolphus</i> , King of Sweden. |
| <i>Frangipani</i> (Cornelius). | <i>Guyon</i> (Madam). |
| <i>Frank</i> (Francis). | <i>Guzman</i> , (Philip). |
| <i>Frederick William</i> , Elector of Brandenburg. | |
| <i>Frederick II.</i> King of Prussia. | <i>Habis</i> (Caspar). |
| <i>Frederick III. and IV.</i> (Emperors). | <i>Hagedorn</i> . |
| <i>Fregose</i> . | <i>Hagenbuch</i> , a Scholar of Zurich. |
| <i>Frey</i> (James, the Engraver). | <i>Haller</i> (Berthold). |
| <i>Fridius</i> . | <i>Hamilton</i> . |
| <i>Frieso</i> (Admiral). | <i>Harcourt</i> . |
| <i>Fuentes</i> (Don Pedro de). | <i>Harder</i> (John James). |
| <i>Fugger</i> (Henry). | <i>Harnanus</i> (Adrianus Junius). |
| | <i>Hebenstreit</i> . |
| <i>Galen</i> . | <i>Heber</i> (Paul). |
| <i>Gambold</i> . | <i>Heidanus</i> (Abrahamus). |
| <i>Gardie</i> (Magnus Gabriel de la). | <i>Heinsius</i> (Daniel). |
| <i>Gardin</i> (Gabriel de). | <i>Heller</i> (Joachim). |
| | <i>Helmont</i> (John Baptist van). |
| | <i>Helvetius</i> |

436 LIST OF REMARKABLE PORTRAITS.

- Helvetius*, Author of the Treatise on Mind.
Henninius (Maximilianus).
Henry II. III. and IV. Kings of France.
Henry VIII. King of England.
Herwig.
Hesse (Philip, Landgrave of).
Hofmann (John).
Holbein.
Homer.
Hondius (Gulielmus).
Horne (John of).
Hofennestel (Abrahams).
Hospital (Michael de l').
Hottes.
Houbraken, the Engraver.
Howard (Thomas I. Duke of Norfolk).
Howard (Charles).
Hutten (Ulric de).
Hyperius, (Gerardus Andreas).

Janin (Peter).
Jansenius (Cornelius).
Indagine (De).
Innocent X.
John of Austria, son of Charles V.
John, son of Rodolph II.
John III. King of Sweden.
Johnson (Samuel).
Jordan (Duke Paul).
Junius (Adrianus).
Junius (Franciscus).
Junius (Robertus).
Junker (John).

Karschin.
Kemnitz (Joachim).
Kilian.
Kircher (Athanasius).
Kleinavius (Joannes).
Kneller, the Painter.

Knipperdolling.
Knox (John).
Konigsmarck (John Christopher).
Krafft (Frederick).
Kress de Kressenstein.
Kupetzky, the Painter.

Laar (Peter de).
Labadie.
Lactantius (Lucius Cælius Firmianus).
Ladislau VI. King of Poland.
Lake (Arthur).
Lancre (Christopher Van der).
Lanfranc (John).
Langecius (Hermannus).
Lasko (John de).
Latome (John).
Lavater (Lewis).
Laurentius (Andreas).
Lautenbach.
Leibnitz.
Lenfant (James).
Leo X.
Leopold I. (Emperor).
Leyden (Lucas of).
Linguet.
Liorus (Joannes).
Lithouft.
Locke.
Longueval (Charles de).
Lonicerus (Joannes).
Lorrain (Francis of).
Lotichius (Petrus).
Lewis XIII. and XIV. Kings of France.
Loyola.
Lucius Verus.
Ludlow (Edmund).
Lully (Raymond, surnamed the enlightened Doctor).
Luther.
Lutma.

Malebranche.

LIST OF REMARKABLE PORTRAITS. 437

Malebranche.
Malherbe.
Mansfeldt (Ernest de).
Manucius (Paulus).
Maraldi.
Marbach (John).
Marillac (Lewis de).
Marlborough.
Marlorat.
Marnix (Philip de).
Marot (Clement).
Martha (Scevola de St.).
Mattheson, the Musician.
Matthias I. (Emperor).
Matthias (Thomas).
Mauritius (Magnus).
Maximilian I. and II. (Emperors).
Maximilian (Landgrave).
Mazarin.
Meinuccius (Raphael).
Melanchton.
Mendoza (Francis de).
Mercurialis (Jerome).
Merian (Matthias).
Mettrie (La).
Meyr (William).
Michaelis (Sebastianus).
Michael-Angelo.
Mignard.
Millicbius (Jacobus).
Milton.
Minigre (John).
Moliere.
Molinos.
Mompel (Lewis de).
Monami (Peter).
Moncade (Francis de).
Montagne.
Montantu (Didier de).
Montanus.

VOL. II.

Montecuculi (Raymond de).
Montesquieu.
Montmorency (Henry Duke of).
Moreuil.
Morgagni.
Mornay (Philip de).
Motbe (Francis de la)
Moulin (Charles du).
Muntzer (Thomas).
Muret (Peter).
Musculus (Andreas).
Musſchenbroeck.

Nassau { (Adolphus).
 { (Amelius).
 { (John).
 { (William Lewis).
Nerli (Frederick), Cardinal.
Nero.
Newton.
Niger (Antonius).
Noort (Adam de).

Oddo de Oddis.
Olendartus (Joannes).
Orange { (William I. of).
 { (Frederick Henry of).
 { (Mary of).
Orleans (Lewis of).
Ortelius (Abrahamus).
Ostermann (Peter).
Ostervald.
Oximanus (Nicholas).

Paauw (Adrian).
Paauw (Regnier).
Palamedes Palamedessen.
Palatin (John Casimir).
Paracelsus (Theophrastus).
Pareus (David).

5 S

Pascal.

- Pascal.*
Patin (Guy).
Paul V. (Pope).
Peier (Hartman).
Peirese (Fabricius, Seigneur de).
Pelisse.
Pellican (Conrade).
Pepin (Martin).
Perefixe (Hardouin de Beaumont de).
Perera (Emanuel Frocas).
Perkins (William).
Perrault (Claude).
Peruzzi (Balthazar).
Peter I. of Ruffia.
Peter, the Martyr.
Petit (John Lewis).
Petri (Rodolphus).
Pfauser (Sebastian).
Pfeffinger (John).
Philip the Bold, King of France.
Philip the Good, Duke of Burgundy.
Pienus.
Piscator (Joannes).
Pithou (Francis).
Plato.
Pontorma (Jacobus).
Pope.
Porta (John Baptift).
Portocarrero (Cardinal).
Postrius (Joannes).
Ptolomeus (Claudius).
Pulmanius (Melchior).
Puteanus, or *du Puy* (Eric).
Puttnam (Israel).

Quesnel.
Quesnoy.

Rabelais.
Ramus, or *la Rame* (Petrus).
- Rantzau* (Daniel and Henry).
Raphael.
Raphelengius (Francis).
Razenstein.
Retz (Cardinal de).
Rbenferd (James)
Ricciardi (Thomas).
Richlieu (Cardinal de).
Rigaud (Hyacinthus).
Rodolphus II. (Emperor).
Romano (Julio).
Rombouts (Theodore).
Rondelet (William).
Rosa (Salvator).
Roffo (named Master), *the red.*
Rousard.
Roufe (Gerard).
Rubens.
Rufus.
Ruyfch.

Sachs (Hans).
Sachtleven (Cornelius), the Painter.
Sapianus (Petrus).
Sarcerius (Erasmus).
Savanarole.
Savoy (Francis Thomas of).
Savoy (Charles Emanuel of).
Saurin.
Sayra (the Abbè).
Scaglia (Cesar Alexander).
Scalichius (Georgius).
Scarron (Paul).
Scheucher (James).
Schmidt de Schwarzenborn.
Schomberg (Frederick Arnold de).
Scopflin (Daniel).
Schorer (Leonard).
Schramm (Gottlieb George).
Schutt (Cornelius).

Schuil.

LIST OF REMARKABLE PORTRAITS.

439

- Schuil.*
Schwenckfeld (Caspar de).
Scot (Thomas).
Scuderi (Magdalene de).
Seba (Albert, the Naturalist).
Sebixius (Melchior).
Segbers (Gerard).
Seide (Francis).
Septalius (Manfredus).
Servian (Abel).
Seymour (Edward).
Sextus V.
Skadey.
Sleidan (John).
Snell de Royen (Rodolphus).
Socrates.
Sonnenfels.
Sophocles.
Sorbonne (Robert de).
Sortia.
Spanheim (Frederick).
Spener (Philip James).
Spinola (Ambrosius).
Spinosa (Benedict de).
Stanglin (Zachary).
Steven (Robert).
Straward (John).
Sturm von Sturmegg.
Swift.

Tabourin (Thomas).
Taffis (Anthony de).
Thaulere (John).
Thou (James Augustus de).
Thoyras (Rapin de).
Tindal.
Tintoret (James Robusti).
Titian.
Titus Vespasianus.
Tholouse (Montchal de).
Toletanus (Ferdinandus).

Trellcatius (Lucas).
Turneyser (Leonard).

Uden (Lucas de).
Ulric (James).
Ursinus (Zacharias).
Ursius (Honorius).

Vagius (Paulus).
Valette (John Lewis Nogaret de la).
 Duke d'Epernon.
Valeus (Joannes).
Vatable (Francis).
Velius (Julius Cefar).
Verger (Peter Paul.).
Vesalius.
Vespasian.
Vespucius (Americus).
Viaud (Theophilus de).
Vieta (Francis).
Vilani (Francis).
Villeroi (Marquis of).
Vitrè (Anthony).
Vivès (Lewis).
Vocco (John).
Volckamer (John George).
Voltaire.
Volterre (Daniel Ricciarelli de).
Vopper (Leonard).
Vos (Simon de), the Engraver.
Vosterman (Lucas).
Vouet.
Vulcanius (Bonaventura).

Warin (John).
Wafener (Jacob).
Weinlobius (Joannes).
Weis (Leonard), of Augsbourg.
Werenfels (Samuel).
Wildens (John).
Willis (Richard).

Wolf

440 LIST OF REMARKABLE PORTRAITS.

Wolf (Christian de).

Wolfenbuttle (Anthony Ulric, Duke of).

Wolfgangus (Lafius).

Wurtemberg (Everhard, Duke of).

Zanchius (Jerom).

Zignani (Charles).

Zinzendorf.

Zisca (John).

Zuinglius.

FRAGMENT EIGHTEENTH.

DETACHED REMARKS.

MUCH still remains to be added ; but it is now time to conclude this volume, which has already swelled beyond a proper size. The most interesting subjects are reserved for the Third, and to it I refer the Reader. Let him not form his judgment of my work on *what I have not as yet said* ; let him keep entirely to *what I have said*—and I presume to hope, he will find that I have not been trifling with his attention.

I have hitherto endeavoured to collect materials, and to exercise, by examples, the physiognomical tact of those who will take the trouble to reflect. In this view, I have passed by in silence the greatest part of the *objections* commonly offered, satisfied with refuting them by facts.

The case of objections against the physiognomy is frequently similar to those disputes which are started respecting the legitimacy and moral end of certain actions in life. There is nothing easier than to attack these by puzzling sophisms. But the truly good man, who does not stand still to give dissertations on virtue, listens to the captious arguments which are thrown out against him, modestly gives his opinion of them, is silent when he sees it rejected, loses temper, or smiles, and then goes and puts in practice the duties, the utility, or possibility of which had been called in question—and in the end the cavillers are constrained to admit, ‘ that this man was in the right, and acted wisely.’

A great number of persons will pass whole days in declaiming against Physiognomy, and in devising, against this science, objections which it is frequently difficult immediately to overthrow. The Phy-

fiomist, meanwhile, listens in silence, smiles at the jokers, then goes and selects from the crowd, a man whose merit had been overlooked; embraces him, and calls him *Brother*—and this discovery procures him a satisfaction, which all the sophisms in the world cannot discompose; a joy as pure and unchangeable, as the delicious sentiment which flows from the performance of a good action.

* * *

‘ There can be no such thing,’ I shall be told, ‘ as a general Physiognomy, seeing every individual feels, in his own way, sympathy or antipathy for the forms which surround him. Objects produce on every one of us a particular impression, after which we act. It is frequently the exterior which decides respecting friendship, love, hatred; and this exterior is ever found wonderfully in harmony with the interior.’ I am by no means disposed to call in question the truth of this proposition; but it does not at all affect this other truth: ‘ That certain faculties and certain instincts may be determined in an abstract manner, by external signs.’

* * *

I should be tempted to call the *physiognomical sentiment* ‘ a lively interest which I take in visible objects—an interest which leads me to know, if not wholly, at least in a great part, the relation which subsists between the existence of one individual and that of another; between its existence and my own.’

* * *

But this sentiment which disposes us to the study of this Science, is sometimes an obstacle in the way of progress. If, on the one hand, beauty attracts, and ugliness repels us—on the other, the desire which allures to the former, and the aversion which the second excites, prevent us from considering both the one and the other with the attention and impartiality which are necessary to the thorough knowledge of them.

But

But is it necessary, after all, *to know the whole thoroughly*? It appears to me that every one is a Physionomist to a certain point; that every one has a physiognomical tact to such a degree as to be strictly sufficient for him.

* * *

I am abundantly sensible that exterior objects affect me very differently now from what they did when I was young: it is very possible, however, that this change may not be an effect of the progress of my knowledge. The relation of things, perhaps, alone may have changed.

* * *

Physiognomy is a poetic feeling, which perceives causes and effects. Most men appreciate a poem as they do a picture: in both they look for beauties, resemblances, or caricaturas.

* * *

The decisions which have been, or still may be, pronounced on my *Essays*, will be productive of innumerable writings on the science of Physionomies. The motto of *Bayard*, SANS PEUR ET SANS REPROCHE,* does not better accord with the beautiful physiognomy of that gallant Knight, than the criticisms of our young literary Doctors agree with their learned mien and starched air.

* * *

Were I permitted to ask a favour, it would be, that my Work might not yet become the subject of conversation in the view of either praise or censure; and that time may be allowed me to resolve by induction difficulties which appear insurmountable.

* * *

I risk nothing, in the mean time, when I assert, that of all the objections which have reached me, there is not a single one but may easily be removed by distinguishing between the *solid* parts and the *soft*—between the *dispositions* and the *employment* of the faculties.

* Without fear and without reproach.

* * *

Every thing in man is, if I may use the expressions, *label* and *contents*, *branches* and *root*, *disposition* and *employment*, *flesh* and *bone*.

Unfold this idea, pursue it as far as you can, and it will give you the key to the whole of Physiognomy.

* * *

But even on the supposition, that all I have produced in this Volume is nothing more than a representation of certain real personages, nothing more than a gallery of physionomies and characters; on the supposition, that I have not pointed out and demonstrated, in any respect, the harmony which exists between the exterior and the interior—I should not be disposed, however, to believe that I have undertaken a fruitless labour. I am, nevertheless, fully convinced that every man who will take the trouble to reflect on this Work, and who will not look upon it as a piece of amusement merely; that every sensible and attentive man, will find in the little I have advanced, somewhat to exercise his eye and his physiognomical tact. I have the confidence to flatter myself, that in furnishing him with certain positive signs, on which he may depend, I have put him in the train of pursuing for himself and investigating, what I have felt and observed; and that I have pointed out a course in which he may, without farther assistance, proceed.

* * *

Before I conclude, I must earnestly entreat all those who may be disposed to address me, to spare me every species of question and consultation respecting any face or portrait whatever. I shall esteem myself much indebted to any one who shall procure for me exact silhouettes of persons distinguished by eminent talents or virtues; but I must beg to be excused, should I fail to express my gratitude in writing.

END OF THE SECOND VOLUME.

